

VALKYRIA CHRONICLES

Design Archive 戦場のヴァルキュリア



VALKYRIA CHRONICLES

Design Archive



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*EDITOR'S NOTE:

This art book has been translated into English from its original Japanese edition. While all effort has been made to localize the names of characters, places, events, etc., it is possible that some details may vary from the official English release of the game.

Creating a game involved more experimentation and consideration than any of us ever imagined. All of the challenges offered to us by this process were new to us, a veritable wall of unknowns. Despite the hardships, the experience of taking various parts like the concept, graphics, and system, and putting them all together to build something where there was nothing was also so very new for all of us. There are no words that could sufficiently describe the thrill and excitement we felt when it all finally came together. It is our hope that you will, through this book, get to share in this amazing experience with us. We would like to take this opportunity to offer our deepest gratitude to the people who worked tirelessly to help us bring this game to life and, of course, to the wonderful fans who loved and supported this game.

Sincerely,
The "Valkyria Chronicles" Development Team

History and Story

Valkyria
Chronicles

In this chapter we revisit every aspect of the story behind
"Valkyria Chronicles", a true and raw account of the Gallian war.

PROLOGUE

The Second European War

The year is 1935 E.C. Almost every square inch of the continent of Europa has come under the rule of one of the two prominent governing bodies: the tyrannical empire in the east, known as the Autocratic East European Imperial Alliance (the Empire), and the Atlantic Federation (the Federation) in the west, a republic coalition of a former monarchy.

These two forces of power had been expanding their borders in pursuit of a precious mineral known as ragnite. They eventually arrived at the inevitable outcome, a confrontation at the center of the continent. It was not long before the first shot was fired, and the flames of war slowly began spreading over the surrounding lands. The second European War (E.W. II) had begun.



THE FLAMES OF WAR



BATTLE OVER RAGNITE



Ragnite is a precious energy resource that the people of Europa cannot live without. It also serves as fuel for tanks and vital components for many weapons. The Empire and the Federation have both been spreading their influence over the lands of Europa in hopes of securing as many sources of ragnite as possible.



The principality of Gallia is a small country positioned between both the advancing forces of the Federation and the Empire. Though aware of the fact that they were caught in the middle of two very dangerous powers, the people of Gallia had adamantly maintained their national policy of political neutrality. Gallia is known to its neighbors as a country possessing fertile lands and high quality ragnite.

The Empire Invades Gallia

The Empire was the first to develop the tank, a formidable force that plays a vital role in war. With this overwhelming fire power in their corner, the Empire was able to force their way across many borders, securing numerous sources of ragnite as they went. The Federation was not the only victim of the Empire's violence, as the Empire did not hesitate to turn their forces against the defenseless people of the neutral countries in their path.

The principality of Gallia, a small state blessed with an abundance of ragnite and peaceful citizens, eventually caught the Empire's cruel gaze. Driven by their insatiable greed, the Empire quickly declared war on Gallia. Led by the Imperial Prince Maximilian, the Empire's troops soon began their invasion of this neutral territory.



A Meeting

March 1935 E.C. 22-year old Welkin Gunther had returned home to the border town of Bruhl after being away for over three years. As he approached, Welkin noticed a few families fleeing from Bruhl. Despite the state of emergency in town, Welkin could not help but stop by the river to sketch the trout he had spotted in the clear waters. Unfortunately for Welkin, his actions had caught the attention of Alicia Melchiott, a member of Bruhl's small patrol unit. Little did they know that this seemingly unimportant encounter would eventually sway the fate of the entire country.



A CHANCE MEETING: WELKIN, ALICIA, AND ISARA



When Welkin did not arrive home as expected, Isara grew concerned and ventured out of her home in search of her beloved brother. It did not take Isara very long to find Welkin being detained by Alicia, under suspicion of espionage. Isara identified Welkin as her brother, and was able to clear up the misunderstanding before the situation was blown out of proportion.



The Imperial Attack

With the mystery of Welkin solved, a sense of reassured peace once again settled over the small town of Bruhl. Peace is a fragile notion however, and in this case short-lived as well. Bruhl's illusion of peace was shattered by a single bullet fired from an Imperial rifle. As the body of Bruhl's first casualty fell to the ground, Imperial soldiers crested the hill outside of town. Propelled into action by their instinctive desire to protect Isara, Alicia and Welkin both compulsively took up arms.



The Imperial soldiers were few in number, but they mercilessly fired upon defenseless evacuees and armed patrol officers alike. They had come with the intent to kill.

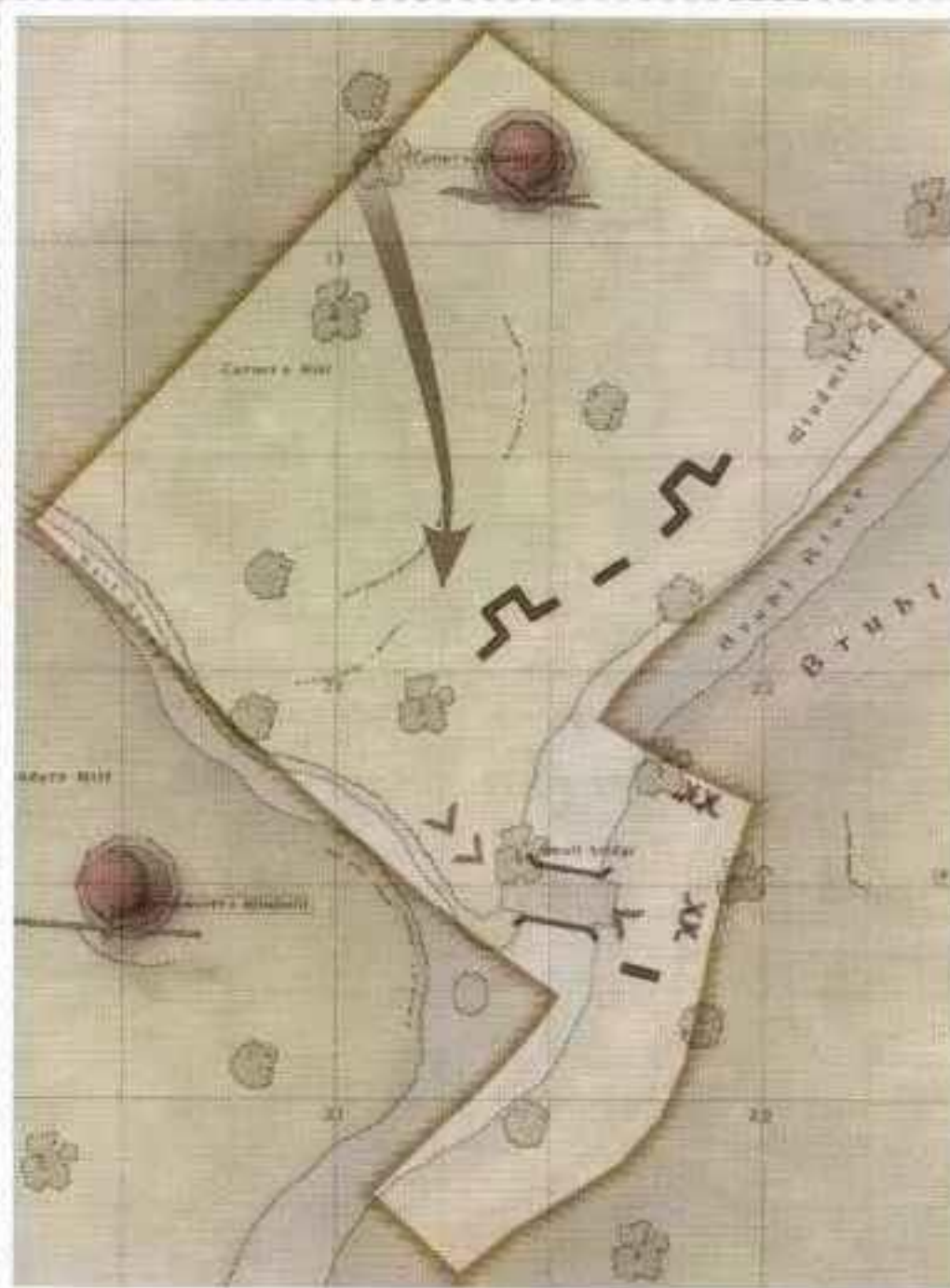
THE PEOPLE OF BRUHL UNDER ATTACK



FALLEN IMPERIAL SOLDIERS



OUTSKIRTS OF BRUHL



A Hilltop Promise

Bruhl's meager forces had succeeded in driving back the Imperial attack, but Alicia's gentle soul felt as much pain over the deaths of the Imperial soldiers as it did for the losses of her own people. Fighting back her grief, Alicia climbed to the top of a hill in Bruhl and scattered a handful of Lion's Paw seeds into the wind.

March 15, 1935 E.C. The Empire officially declared war on Gallia. This day marked both the first assault as well as the beginning of Alicia and Welkin's 7-month long battle that would ultimately end in Gallia's miraculous victory over the Empire.



The seeds of the Lion's Paw are cottony wisps that are easily carried off by the wind. The seeds that Alicia scattered to the wind were symbolic of her desire to bring about new life in the face of something as destructive as war.



01

IN DEFENSE OF BRUHL

CHAPTER 1



BRUHL'S ICONIC WINDMILL

Catching the gentle wind, the sails of Bruhl's windmill continue their slow, stable rotation. Seeing this familiar sight for the first time in years, Welkin cannot help but smile.



Home

A large windmill with two sets of sails, one smaller than the other, stands proudly as the town's symbol in the town square of Bruhl. Upon entering town, Welkin looks up at the windmill and says, "Now that I see our windmill, I know I'm home," a sentiment shared by every citizen of Bruhl. Aside from its practical uses, the windmill acts as an emotional pillar for the community.

Welkin and Isara bid farewell to Alicia, and return home to the warm welcome of Martha, the Gunthers' household servant. They were planning to evacuate as well, and Isara had already begun packing their belongings. With Welkin's assistance, the three of them would be prepared to leave by nightfall.



Family Resemblance

As Welkin and Isara busied themselves with preparations, Alicia showed up at their door with a bag of fresh bread from the bakery. She had come to apologize to Welkin for the misunderstanding by the river. Through their conversation, Martha was shocked to learn of the skirmish that had taken place outside of town. Of more pressing concern for Martha, however, was the presence of a pretty young girl in the immediate proximity of her treasured Young Master. Oblivious of Martha's twitchy facial expression, Alicia asked Welkin about the photo of the famous General Gunther that she spotted on the wall. In telling Alicia about his father, Welkin also explained to her that the man who appears in the photo with General Gunther is Isara's true father.

After their conversation in the Gunther home, Welkin offered to walk Alicia home. On the way, Alicia asked, "Do you plan on becoming a soldier, like the General?" Welkin's simple answer to this question was, "I want to be a teacher." It was Welkin's hope that he could serve Gallia in a different yet equally valuable way as his father did before him.



General Gunther was the decorated hero of the first European War. General Gunther's name is still well-known in the town of Bruhl, and Alicia had always known Isara as "the hero's daughter."



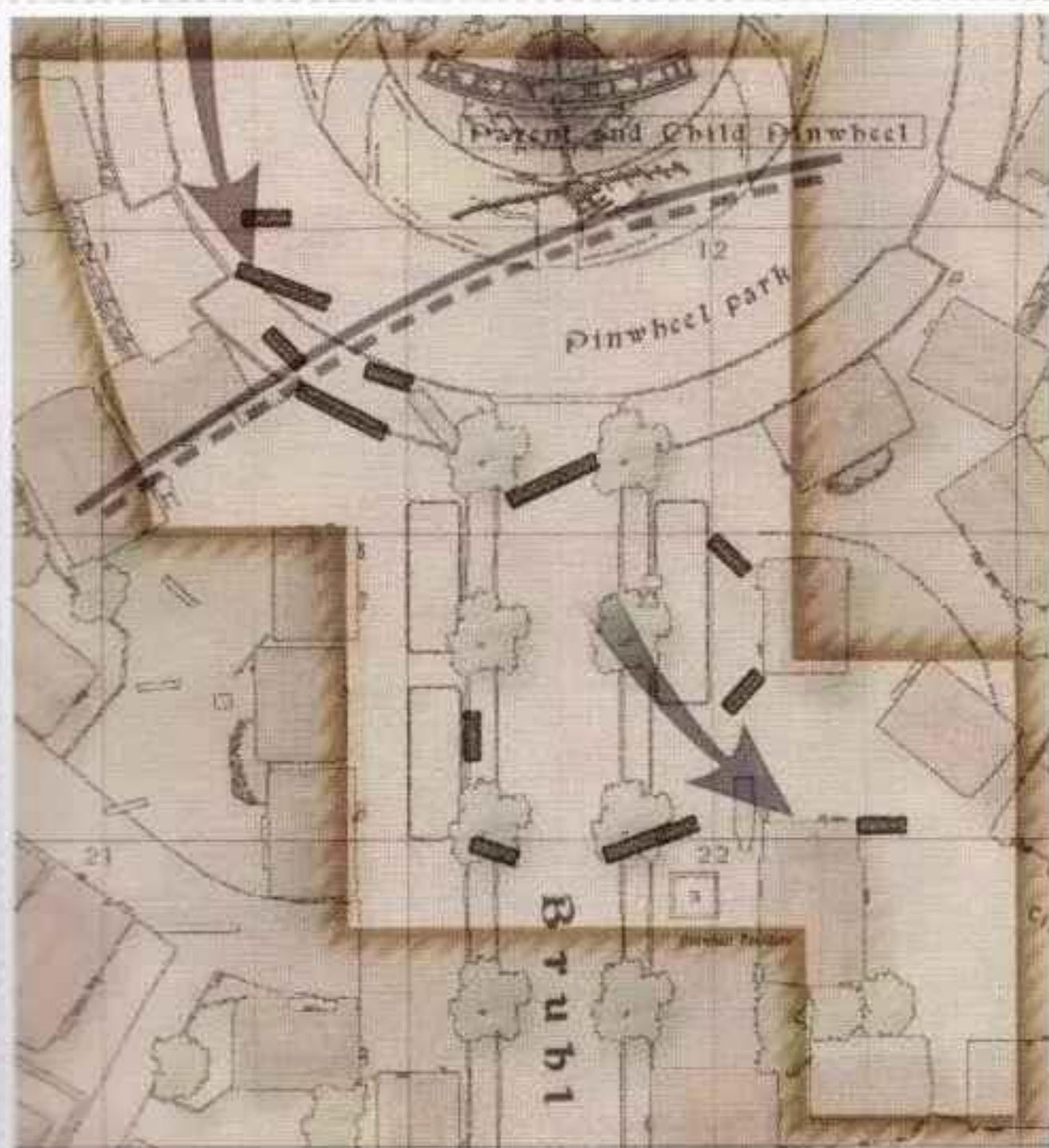
The Windmill Tower

Alicia and Welkin's quiet moment was interrupted by the grating sounds of war. A large projectile had come arcing through the sky to hit the windmill in the center of town. As the windmill collapsed upon itself, many bystanders were buried under the rubble. The sudden destruction of their town symbol sent the citizens of Bruhl into a panicked frenzy. Using the confusion of the townsfolk to their advantage, Imperial soldiers poured into the streets of Bruhl. Their weapons offered only death to anyone they encountered.

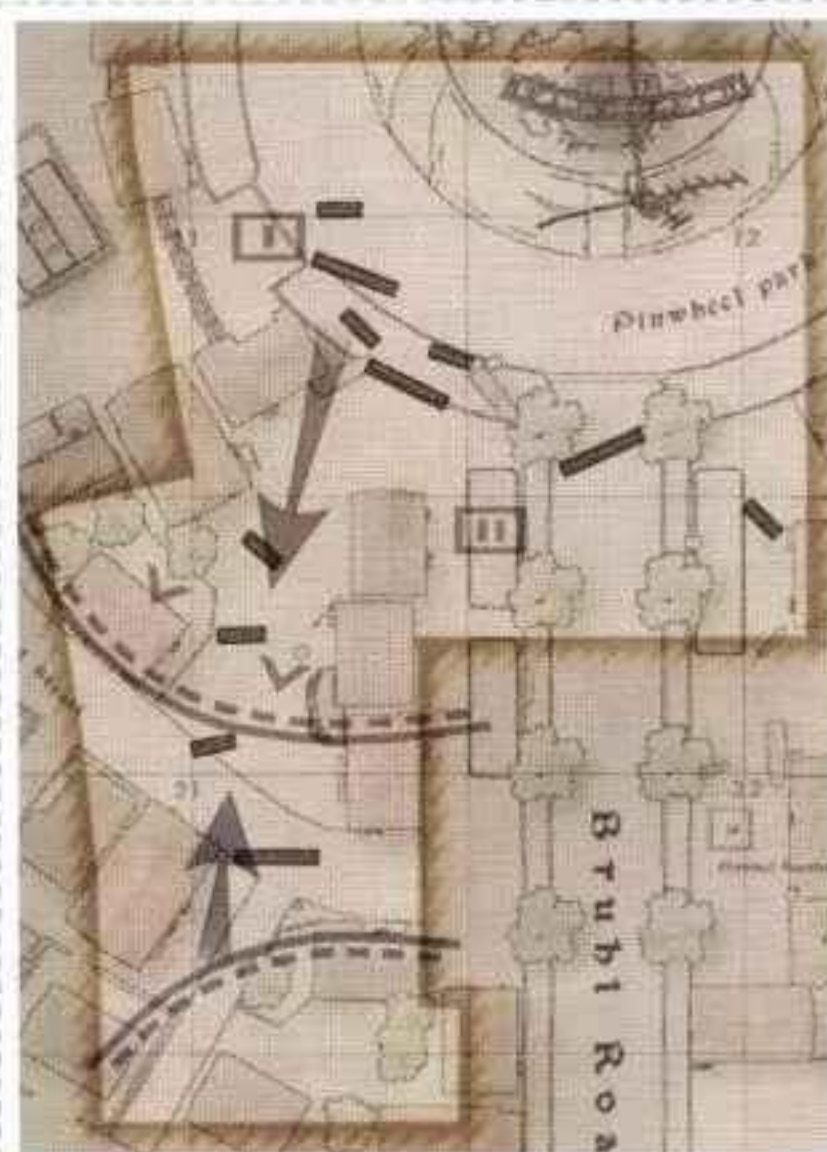
For a moment, Welkin stood in silent shock as his mind attempted to comprehend the destruction of the iconic windmill. An emergency call to arms cut through the pandemonium, stirring Bruhl's armed forces into action. Having regained his wits, Welkin offered to join the fight, and rushed to the town square alongside Alicia.

DESTRUCTION OF THE WINDMILL





BRUHL TOWN SQUARE

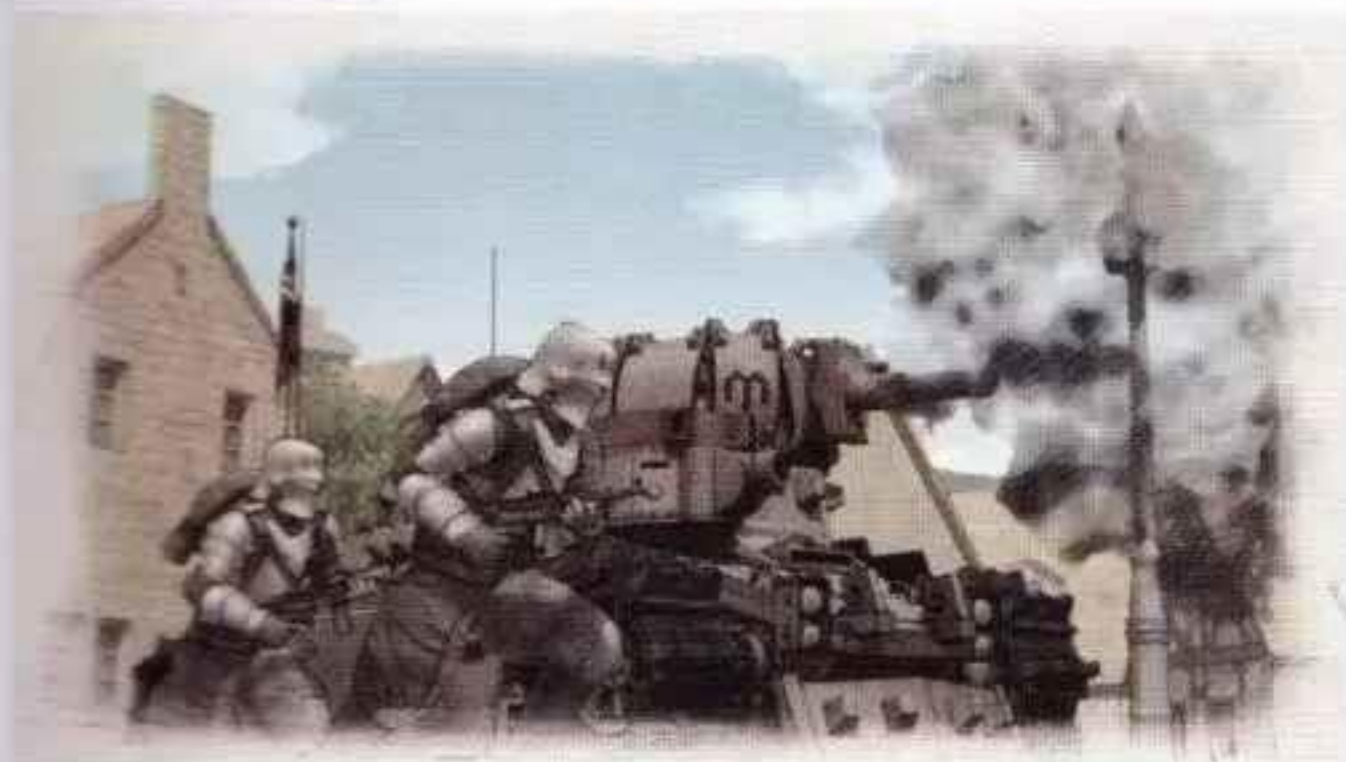


The windmill stood at the center of this usually peaceful border town. The distressing sight of the shattered windmill was visible from every corner of Bruhl.



Welkin and the other defenders of Bruhl rushed towards the town square, meeting the Imperial soldiers head on in an attempt to prevent them from spreading through the town streets. The Bruhl force managed to fight their way through the enemy lines to the town square, only to be greeted by the discouraging sight of an Imperial tank. With the knowledge that they would not stand a chance against an armored vehicle with their current equipment, Welkin and the others were forced to retreat in order to ensure the safe escape of the townsfolk, and for Welkin to return to Isara.

THE IMPERIAL TANK



The Metal Hounds of War

The Imperial soldiers may have had the element of surprise on their side, but the people of Bruhl could have used their knowledge of the surrounding land to repel a small unit of foot soldiers. It was the tank, the pride of the Imperial army, that was the deciding factor in this battle. The very earth shook at its passing, and the mighty treads crushed small

obstacles without any sign of slowing. Even the combined courage of Bruhl's defenders was simply not enough to penetrate the tank's armor or extinguish its deadly fire.

Bruhl's fate had been sealed. Faced with the reality that their home was lost, the people of Bruhl fled their town in hopes of living to fight another day.

The Imperial Tank was an imposing mass of metal that seems to spew out the very fires of hell with every roar of its terrible maw. Countless innocent lives were consumed by walls of blistering flame.



02

ESCAPE FROM BRUHL

CHAPTER 2

Rescue

Welkin hurried down the familiar path to his house while gunfire continued to echo around him.

Meanwhile, inside the Gunther home, Martha had collapsed when the sounds of war closing in on their walls proved to be too much of a shock for her pregnant body. Having valiantly taken up an old rifle that was stored in their house, Isara was poised in a standoff with two Imperial soldiers. The thickening tension was disrupted by Welkin as he burst through the front door, a wooden stake clutched in his hand. Taking advantage of the soldiers' momentary hesitation, Welkin struck down the nearest of the armed men. As he turned to face the other soldier, however, he found himself centered within the sights of the enemy's rifle. Before Welkin had a chance to react, his ears were filled with the sound of a gunshot. It was only after he had watched his enemy crash to the floor that Welkin realized the gunshot had come from Isara's rifle, and not that of the soldier. Having dealt with the most immediate threat, the two young heroes quickly turned their attention to Martha, whose body was being assailed by contractions.



PERSECUTION OF THE DARCSSENS

The Darcsens are members of an ancient and widespread tribe who are generally reviled for the devastation and ruination they once caused across the continent of Europa. The Empire has gone so far as to establish special units trained as "Darcsen Hunters," whose sole purpose is to root out and destroy any descendants of the Darcsen tribe.



Most Darcsens are easily identified by the traditional shawl that they wear. Upon entering the Gunther home, the Imperial soldiers notice one of these telltale shawls on Isara, and proceed to assault her with a barrage of hateful remarks.

A SURVIVOR OF THE PREVIOUS EUROPEAN WAR



The Legacy of Our Fathers

With Welkin in tow, Isara headed to the storage shed behind their house. Once inside, they were greeted by Edelweiss, General Gunther's old tank. Despite being unused for over a decade, Edelweiss was in prime condition thanks to the regular maintenance conducted by Isara, who had majored in equipment maintenance during her military training. Isara had also installed new turbines in the engine, which meant

Edelweiss would be able to keep up with the more modern tanks. With all three passengers safely stowed aboard, Edelweiss rumbled to life and departed the Gunthers' storage shed, headed for the town square.



Welkin was surprised to find out that his father's old tank is still functional, and that Isara had been maintaining this silent behemoth. As he settled into Edelweiss's sturdy embrace, Welkin was overwhelmed by a wave of mixed emotions.



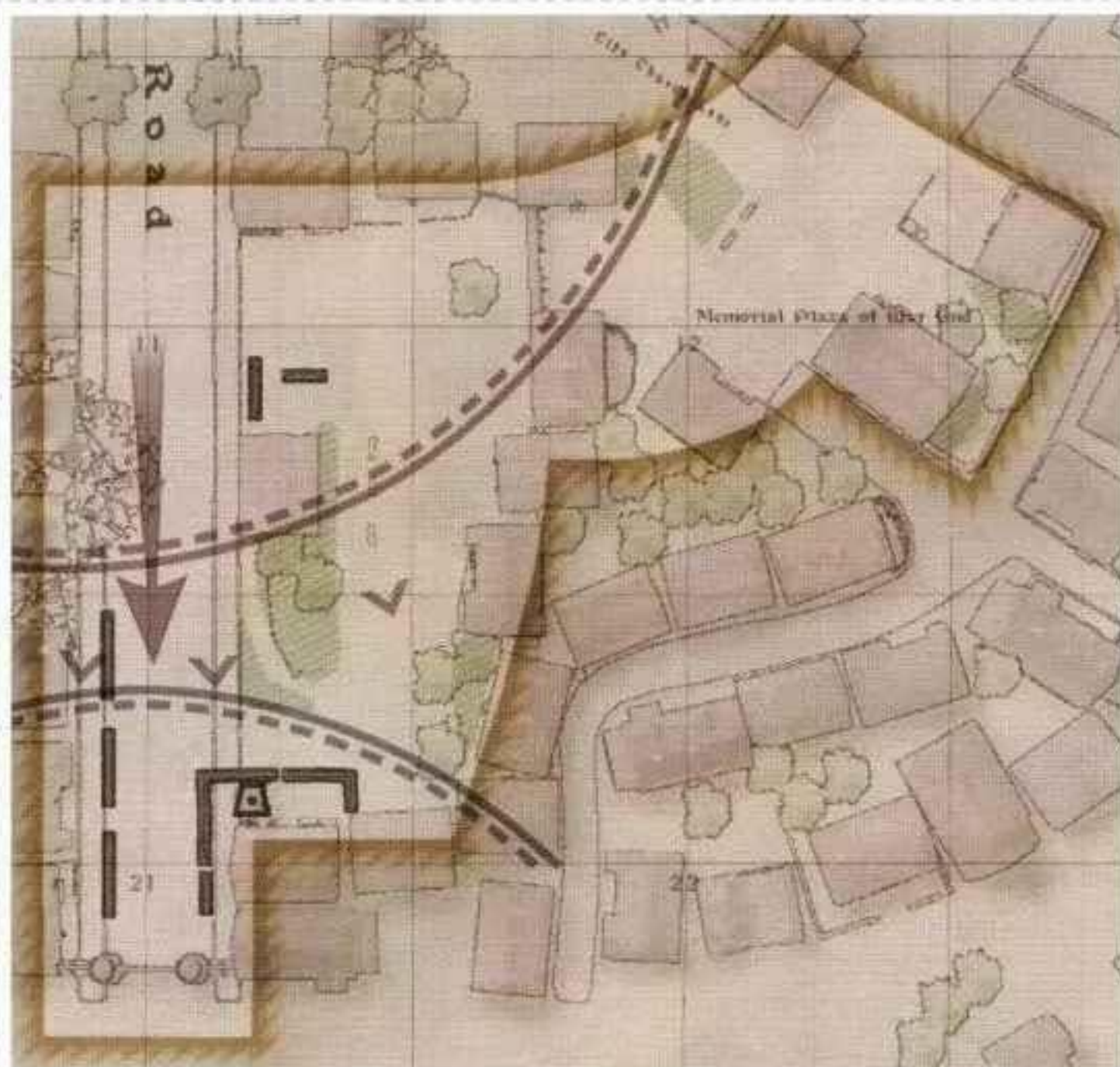
CONSCRIPTION SYSTEM

The citizens of Gallia are all subject to conscription, depending on the needs of the country. For the sake of contingency, basic combat training is a mandatory course in elementary school and middle school. University doubles as a military academy, where students receive the training required to become commissioned officers in the Gallian military.

THE GATES OF BRUHL



Alicia and her forces were making a stand at the main gates of Bruhl to give the citizens time to escape, but as the Imperial troops advanced on their position, all hope seemed lost. Just as the main gates were about to give way, Welkin and Isara arrived with Edelweiss, successfully scattering the Imperial forces.



BORN ON THE BATTLEFIELD



Within the relative safety of Edelweiss's armored belly, Martha had gone into labor during the battle and produced a healthy baby boy. This newborn was the unassuming answer to Alicia's earlier prayer for new life amidst all the death.

With Home at Our Backs

Only two short hours after the first wave, the battle for Bruhl had ended in favor of the Empire. From atop a hill outside of town, Welkin and the others took one last look at their old home, now overrun by Imperial soldiers. As Alicia's expression darkened, Welkin quietly offered her new hope by citing the ways of the natural world. He reminds Alicia that different species will fight to secure their own territory, but at the same time, many species have learned to co-exist in a harmonious balance with one another. If humans could just figure out nature's secret, there may yet be hope for future.

Welkin realizes that Martha's new child is like a seed for Alicia's hope, and makes a solemn oath to one day retake Bruhl, for the sake of the child, and for everyone else.

03

VASEL URBAN WARFARE

CHAPTER 3

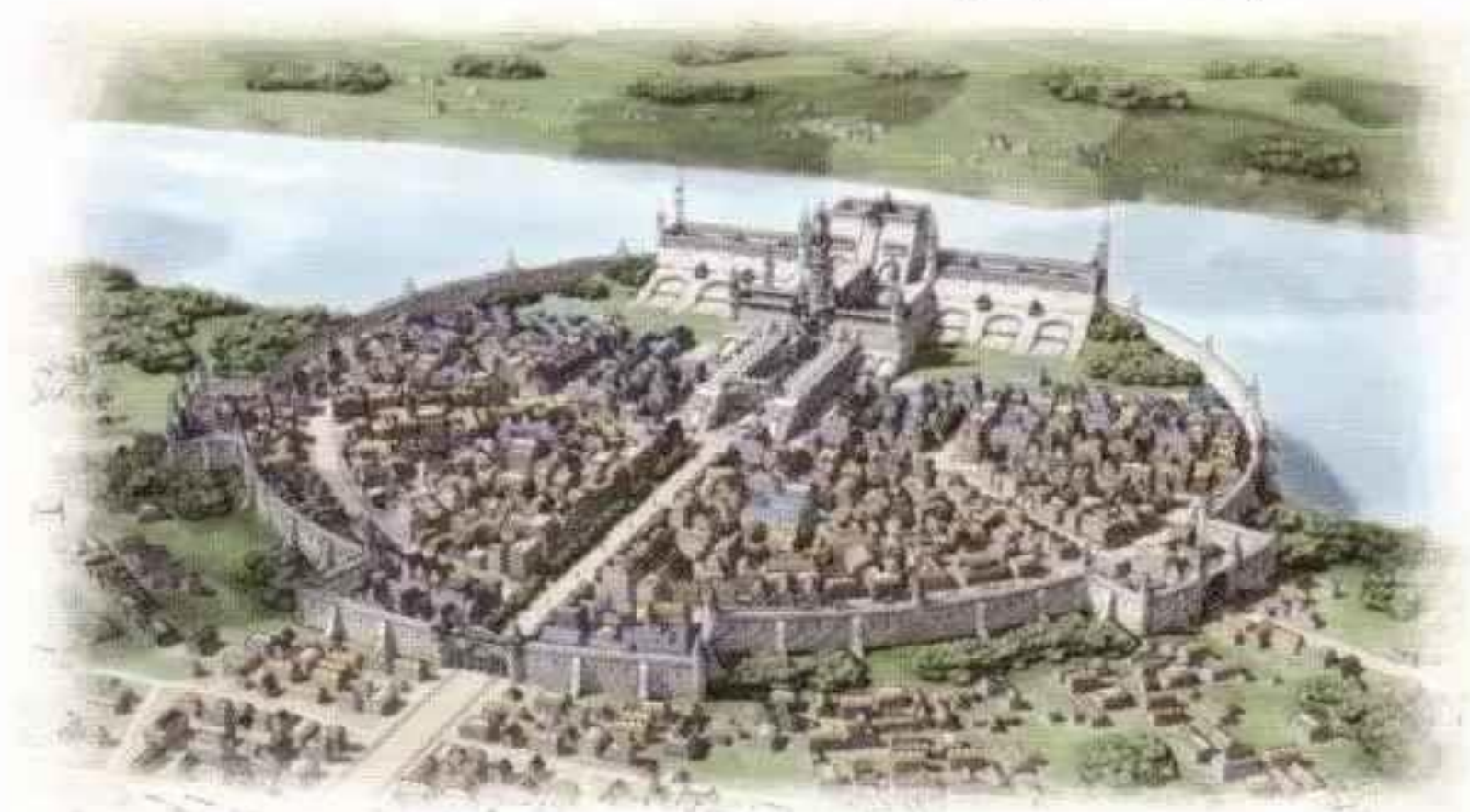
Summons

Though Gallia had always maintained its political neutrality, the Gallian system of conscription states that all citizens, regardless of gender, may be drafted if the situation warrants. Welkin and Alicia, who had fled Bruhl and arrived safely in the capital city of Randgriz, were no exception.

Being a graduate of a Gallian university, Welkin was immediately granted the rank of lieutenant, complete with his own private quarters. Before the two officially reported in for duty, Alicia visited Welkin in his quarters, where the two saw each other in military uniform for the very first time. Welkin noticed that Alicia still wore her trademark scarf on her head, and this led them into a discussion regarding Alicia's love for her job at the bakery in Bruhl.



RANDGRIZ CASTLE



Gallia's capital city, Randgriz, is a walled city with a long and impressive history. The brilliantly white Randgriz Castle, with its symbolic spire, is often likened to the image of a unicorn, and is home to Princess Cordelia, the regent of Gallia.

The Imperial Army Marches on the Capital

Immediately after declaring war on Gallia, the Empire had commenced their invasion. As the commander in chief of the Empire's invasion force, Maximilian had organized a new heavily armored unit composed primarily of tanks. With this concentrated firepower at his fingertips, Maximilian had successfully conquered the Ghirlandaia fortress, and proceeded to lay claim to most of the northern industrial sector of Gallia, including the city of Fouzen. Without a moment's rest, Maximilian further pressed his forces onward through Bruhl, and even cross the Barious desert. By successfully securing so many critical points within Gallian territory, Maximilian's forces were progressing with considerable momentum. As they continued their march towards Randgriz, they set their sights on the Great Vasel Bridge, their path into the capital city.

Squad 7 is Born

Welkin and Alicia reported in to Captain Eleanor Varrot, Captain of the 3rd regiment. Welkin was put in charge of Squad 7 as a lieutenant, and Alicia was given an assisting position as sergeant. It was in that very room that Welkin was reunited with Faldio Landzoat, an old schoolmate from the University of Randgriz. Faldio had also joined the Gallian militia, and was the commanding officer of Squad 1.

WELKIN AND ALICIA REPORTING IN



CAPTAIN VARROT



REUNITED WITH FALDIO



Flare guns like this one are commonly found in tanks, and Edelweiss was no exception. In handing this flare gun to Welkin, Isara conveyed the many thoughts and feelings she carried for her family, none of which could easily be formed into words.

The Flare Gun

As Welkin and Alicia led themselves on a tour of the military base by order of Captain Varrot, they ran into Isara in the research and development sector. Isara had been drafted into the Gallian military as a tank operator and maintenance officer. When Isara mentioned that she was transporting some ragnite to the tanks, their conversation naturally turned to the sudden turn of events they had experienced, and how ragnite is the very cause of the current state of affairs. After their conversation, Isara handed Welkin a flare gun, telling him that it once belonged to General Gunther. By taking his father's flare gun into his hands, Welkin finally came to terms with the fact that he was now a military man, just as his father had been.

The First Op

Soon after Welkin and Alicia's induction into Squad 7, Gallia's situation took a most unfavorable turn. The Great Vasel Bridge, a key structure on the road leading into Randgriz, had become occupied by the Imperial army.

The militia received orders to retake the bridge while the regular soldiers of the central army solidified the bridge's defenses. In order to secure the head of the bridge, Captain Varrot sent Welkin to suppress the Imperial forces that were trying to gain entry into the city on the western bank of the bridge. This was to be Squad 7's first battle.



The highway extends from the east bank, across the river, to the western bank and leads into the heart of Randgriz. It is for this reason that the Great Vasel Bridge is a vital part of the capital city's defenses.



Regular Soldiers vs. Militia

The militia is usually treated with the same level of respect as the regular soldiers, but General Georg von Doman was born into nobility, and is therefore quite class-sensitive. It is for this reason that he has a tendency to look down upon the militia, which he considers to be a ragtag band of upstart civilians.



By having a small detachment of troops act as a diversion for the Imperial soldiers who were forcing their way into the city while the remaining members headed straight for the core of the enemy forces, Squad 7 was able to turn their first battle into their first victory.

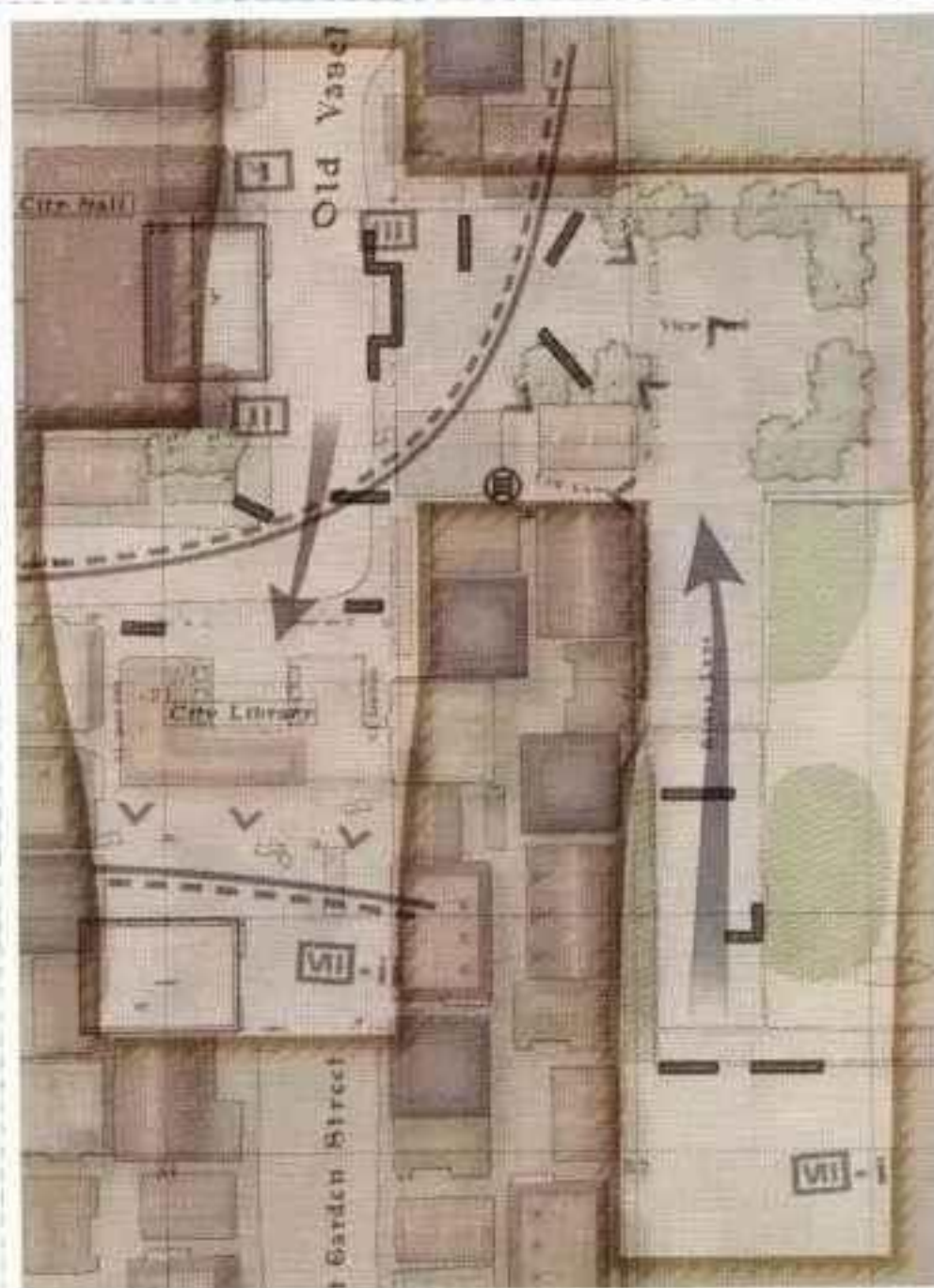


Ellet, War Correspondent

With his first military victory under his belt, and as the son of the old war hero General Gunther, Welkin was an obvious target for the media.

As the brightest reporter of the radio station GBS, Ellet could smell a good story from a mile away. She quickly spotted Squad 7 as they made their way through the city streets, and boldly approached Welkin for an impromptu interview. Unfortunately for Ellet, Welkin and the others were taken aback by her brazen style.

WEST BANK OF THE VASEL RIVER



Distrust

There were a couple of distinctly cold gazes set on Welkin as he fumbled his way through the aggressive interview. Those gazes originated from Largo, a veteran of the first European War, and Rosie, a spirited female soldier. Both of these militia fighters considered Welkin to be the naive and spoiled son of an old hero, who had no doubt coasted his way through university. Despite the fact that Welkin had succeeded in leading Squad 7 to victory, Largo and Rosie did not trust this young man, who had clearly been blessed with an easy life.



After a quick introduction, Ellet fired off her first round of questions at Welkin. Stunned by Ellet's shameless approach, and unsure of how to handle such a sassy reporter, Welkin turned to Alicia for help, but found his sergeant shaking her head in resignation.



04

OPERATION CLOUDBURST

CHAPTER 4

Internal Strife

Thanks in part to the valiant efforts of Squad 7, the Gallian forces were able to secure their position on the western bank of the bridge. Their next plan was to initiate operation "Cloudburst," which was to be a joint operation between the militia and the regular soldiers of the Vessel Defense Battalion. Captain Varrot is visibly troubled, however, by the fact that operation "Cloudburst" requires the militia to send their forces into the core of the Imperial forces holding the bridge, with the regular soldiers merely acting as reinforcements. It was clear to Captain Varrot that the militia would suffer heavy losses if this operation were to be executed as planned. By this point, Welkin had devised a plan of his own, and requested that he be allowed to conduct some reconnaissance. At that moment, Alicia came bursting into the room, informing Welkin that there was infighting among the militia members. Welkin suggested that it may be better to allow people to speak their minds, but an unconvinced Alicia dragged Welkin to the scene of the dispute.



Though the captain had accepted the fact that casualties are an inevitable byproduct of war, she was also well aware that repelling the Imperial forces that had secured a foothold at the bridge would not be an easy task.



ROSIE AND ISARA ARGUING

Welkin's Boast

Welkin was surprised to find Isara at the center of the disruption. When asked about the issue at hand, Largo and Rosie asserted that they were not willing to fight alongside a Darcen. In the heat of the moment, they also stated that they were not willing to follow the orders of a lieutenant with almost no real combat experience. After considering Largo and Rosie's position, Welkin offered them a deal. He stated quite boldly that they would retake the Great Vessel Bridge within 48 hours. If he failed in this task, Welkin would relinquish his command over Squad 7. If, however, his plan succeeded, Largo and Rosie would have to obey his orders without question from then on. Finding the notion of retaking the bridge within 48 hours quite absurd, Largo and Rosie accepted Welkin's wager.



"The Darcens are a plague!" insisted Largo and Rosie, to which Isara retorted, "Darcens are human beings, just like you. The 'Darcen Calamity' is a baseless rumor with no historical evidence to support it!"

The Plan

Alicia was worried that Welkin had taken a losing bet, but Welkin had a plan. It was his hope that his plan would not only result in a victory for Gallia, but would also unite the members of Squad 7. After conducting a quick reconnaissance of the river, Welkin was satisfied that he had found what he was looking for.

The next morning, Welkin explained his plan to Squad 7. Under the cover of the morning mist, Welkin would cross the river in Edelweiss, with the other members following by boat. Welkin's reconnaissance the previous night had revealed the presence of mistleweed in the river, which signified a stretch in the riverbed shallow enough for a tank to travel over without sinking.

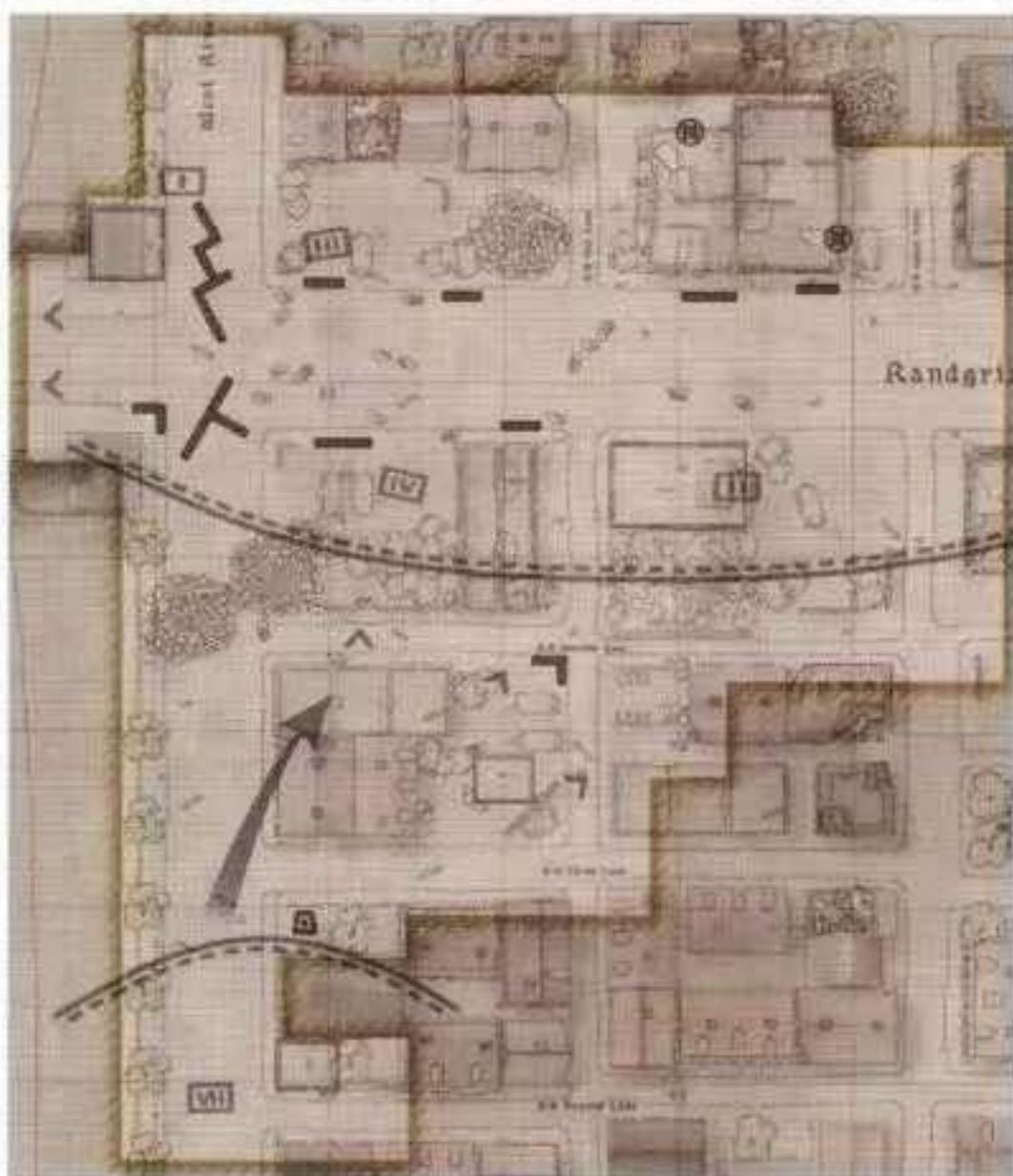




WELKIN FIRING THE SIGNAL FLARE



EAST BANK OF THE VASEL RIVER



The Crossing

In the hazy morning mist, a few Imperial soldiers stood in utter disbelief as the water of the river bulged and gave way to the hulking form of Edelweiss right before their eyes. Taking up his father's flare gun, Welkin fired off the flare that would signal his successful crossing to the other members of Squad 7.



Drawbridge Away

The thick mist that had aided Welkin's crossing had also masked the movements of the rest of the Gallian forces. With a little quick thinking, Isara was also able to intercept enemy communications and instead transmit false info to confuse the Imperial forces and stave off any reinforcements. The Imperial soldiers that were stationed on the bridge did not even realize that they were under attack until the bridge began to rise right under their feet.



THE BRIDGE DECK RISING

Having secured the western control room of the Great Vasel Bridge, the Gallian forces were able to activate the bridge's folding mechanism. Accompanied by the loud grinding of the bridge's ragnite engines, the deck of the bridge slowly began to fold. All of the Imperial soldiers and tanks that were caught on the middle of the bridge helplessly plummeted into the river below.

After the Storm

Welkin's plan was a resounding success. Even Largo and Rosie had no choice but to acknowledge Welkin's tactical brilliance. As they turned to walk away, however, they stated that their opinion of Darcens remained unchanged. Alicia attempts to go after them, but is stopped by Isara who says, "They'll understand some day..." Meanwhile, during yet another interview with Eilet, Welkin confirms his aspiration to unify the members of Squad 7.



A Parting Wish

Standing along on the bank of the river, Alicia released another handful of Lion's Paw seeds into the wind. She knew that people would eventually return to these war-torn lands, and it was Alicia's hope that their spirits would be strengthened by the sight of blossoming Lion's Paw.

With the victory of their first large-scale operation behind them, Squad 7 departed for new battlefields and the new challenges that awaited them there.



ELLET EMBEDDED

REPORT



Let the Interviews Begin!

Ellet, a reporter for the radio station GBS, found herself lounging on the riverbank. She had managed to get her foot in the proverbial door with Squad 7. As she looked over her notes from her earlier encounters with Squad 7, her reporter's intuition confirmed that these people would eventually lead her to the biggest story of her life. The most interesting individual was indisputably Welkin, the son of a famous war hero. Of only slightly less interest was Welkin's younger sister Isara, and the girl from their hometown, Alicia. Ellet had also jotted down a few intriguing notes about Largo and Rosie, the two squad members who had been involved in the incident with Isara. Indeed, Squad 7 seemed to be rife with some of the most unique characters Ellet had ever met. With her penetrating curiosity guiding her hand, Ellet proceeded to her notebook with the questions she wanted to ask during her next set of interviews.



Before engaging in further interviews, Ellet takes a moment to relax by the river. She scribbles every little idea that crosses her mind into her notebook.



Largo and Rosie

Ellet decided to start off with Largo and Rosie. Rosie seems flattered by the attention, and Largo also agrees to be interviewed. But as Ellet's questions veered off course from Largo's military history to questions pertaining to Captain Varrot, Largo walked away from the interview, as if avoiding a sensitive topic. When asked about her past, Rosie seemed more than happy to discuss her days as a singer working in a bar. Despite a cheerful start to her interview, Rosie stamped off in a huff when Ellet broached the subject of Darcsens. Pleased that both of her interviewees reacted just as she had expected, Ellet moves on to her next prey.



Largo was reluctant to be interviewed to begin with, so he did not hesitate to walk away when Ellet started asking him about his relationship with Captain Varrot.



Rosie was quite pleased to share her experiences as a singer, but when the interview turned to the topic of Darcsens, she quickly lost interest.



Isara

Next on Ellet's list was Isara. Ellet snuck her way up behind Isara in hopes of surprising the young girl, but Ellet was the one who was surprised by Isara's unperturbed reaction. Ellet was able to hold a nice long interview with Isara, who seemed willing to answer any and all of Ellet's questions quite frankly and sincerely. Unfortunately for Ellet, she and Isara seemed to have greatly differing views on the world and life in general, which prevented the intrepid reporter from understanding the majority of Isara's answers. An example of Isara's unusual thought process was when she said, "I want to send my brother into the sky one day!" Ellet never did manage to decode this puzzling statement.



Isara did not hesitate to make blunt comments regarding her brother, though she did insist that she respected him greatly.



Welkin and Alicia

Ellet concluded her interview circuit by visiting Welkin. She easily deflected Alicia's attempts to disrupt the interview, and proceeded to ask Welkin for his thoughts regarding the current war, "as the son of a hero from the First European War." To this, Welkin calmly responded, "There are many unpleasant circumstances in this world, like the unjust persecution of Darcsens, but I will continue to fight in the hopes that we will be able to take all of the good and precious aspects of our current life with us as we move forward into a new future." Charmed by Welkin's response, Ellet's interest in Squad 7 deepened considerably.

Welkin reacts sociably to Ellet's presence. Despite Welkin's courtesy, Ellet relentlessly attempts to probe deeper and deeper.



Alicia attempted to rescue Welkin from Ellet's snare, but instead fell prey to Ellet's conversational prowess herself. Alicia could be seen blushing slightly when asked about her relationship with Welkin.



LARGO'S PASSION

REPORT

Secure the Trade Route

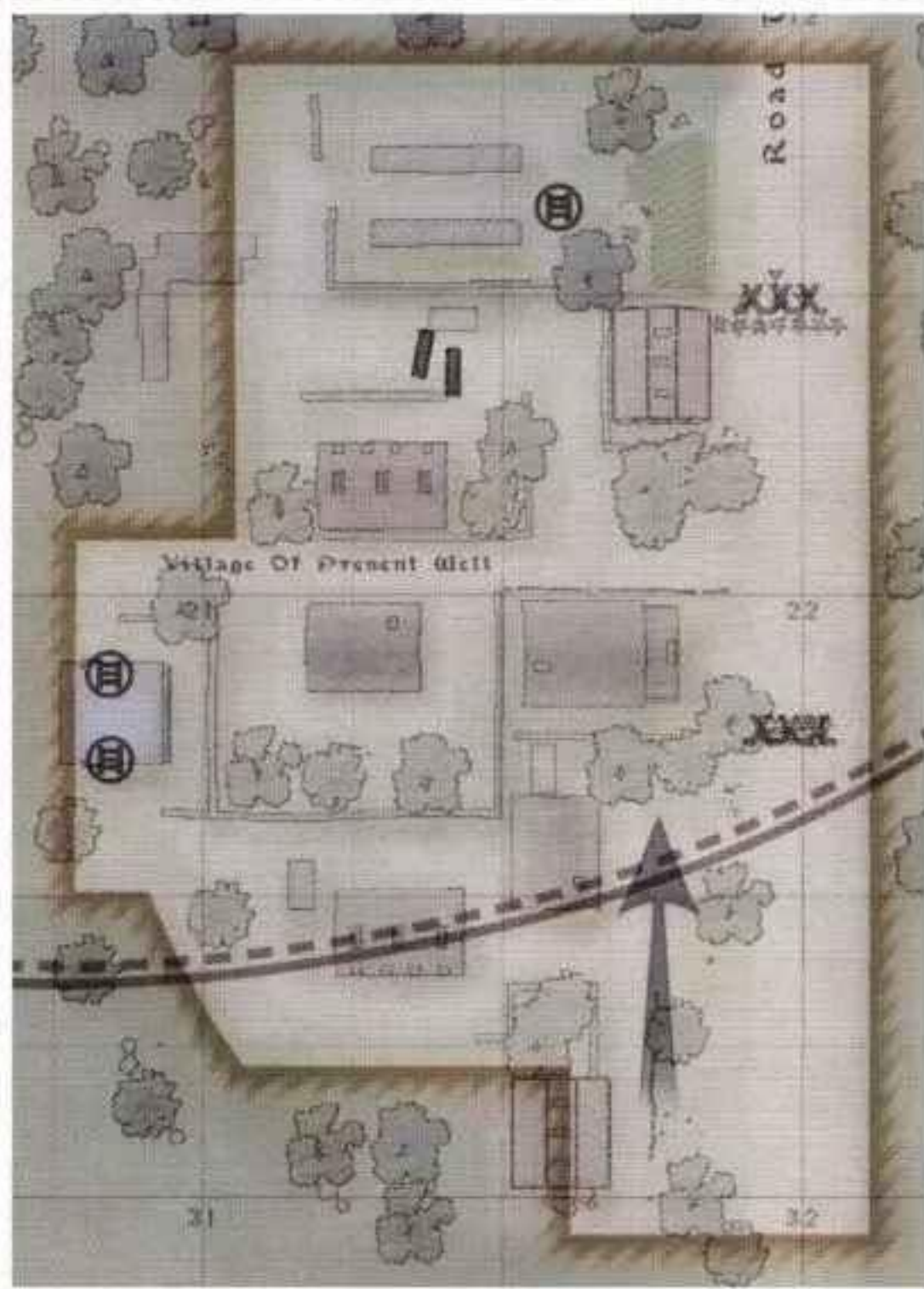
The members of Squad 7 received a sudden summons during their lunchtime meal. The report given by Welkin to the grumbling Largo and other squad members involved the road connecting Randgriz to the fertile farmlands that act as the city's source of fresh vegetables. According to the report, Imperial forces had seized control of the road, preventing any shipments of produce from reaching the capital city. The shortage in supply had resulted in increased vegetable prices throughout Randgriz. As soon as Welkin had concluded his report to the squad, Largo exploded into a reaction that none of his comrades could have expected. Largo proceeded to preach the nutritional values of vegetables to the squad, and he seemed quite eager to accomplish their mission objective, which involved purging the vegetable transport route of Imperial forces. "Let's teach those Imperial dogs a lesson!" roared Largo. "For the vegetables!"



Vegetable Route Incident

The Imperial forces were stationed along the road just outside the city limits of Vassel. With consideration for the proximity of civilian residences, Squad 7 realized that they would have to rely on stealth over firepower in this delicate operation. By making efficient use of small detachments armed with anti-tank lances, Welkin's forces were able to destroy the enemy tanks without much trouble.

ENCAMPMENT ON THE OUTSKIRTS OF VASEL



The Imperial troops had set up several barricades guarded by tanks to prevent any unwanted traffic from passing through. The mission was carried out under cover of night, with Largo and the others circling around behind the enemy tanks.



Largo's Dream

After the battle, Largo provides an explanation for his passionate reaction to this particular mission. Prior to his military career, Largo had grown up on a farm where he had learned to appreciate the many admirable qualities of vegetables first hand. When Welkin replied to Largo's words with the statement, "When we eat vegetables, it's like we are taking in the strength of the earth itself," Largo showed a softness in his expression that he had never revealed before. As the two men continued their conversation, Largo confessed his dream of reopening his farm once the war was over.



Largo couldn't help but laugh out loud at Welkin's unique comment regarding vegetables. Within the safety of this new sense of trust and friendship, Largo proceeded to reveal his aspirations for the future.



THE KLODEN WILDWOOD

CHAPTER 5

Severing the Supply Line

After retaking the Great Vassel Bridge, the Gallian army had begun their advance into the central area of Gallia. To support the efforts of the regular soldiers, the militia was ordered to take control of the enemy supply base in the forest to the south.

After the briefing, Faldio confesses his uncertainty regarding the upcoming mission within the confines of the dense forest. Welkin offers Faldio some encouragement, stating that nature can be harsh, but that it also provides hints on how to work with the environment, making it a potentially powerful ally. Sensing the wisdom behind his advice, Faldio agrees to take Welkin's words into consideration.



"There's bound to be all manner of interesting vegetation in the forest." Welkin's musings seemed quite out of place, considering the circumstances, but Faldio had to admit that there was some valuable wisdom hidden within Welkin's train of thought.

Maximilian and the Triumviri

The citadel at Ghirlandaio was once a vital pillar in Gallia's defense network, but had fallen into enemy hands. The Imperial army was using the impressive fortress as a command center for the forces invading Gallia.

The Imperial prince Maximilian and his three generals, Berthold Gregor, Radi Jaeger, and Selvaria Bles, had gathered within the walls of Ghirlandaio for a war briefing. General Gregor was openly bitter regarding the loss of the Great Vassel Bridge to the Gallian forces. Maximilian, however, was more concerned with finding a way to extinguish the fires of retaliation that had sparked to life as a result of the battle at the bridge. He ordered Gregor to pull his forces back from the north to reinforce the Imperial troops in central Gallia. Maximilian's orders to Jaeger involved the security of the supply base in the southern region. Thus was it decided that the renowned general, Radi Jaeger, would head south to Kloden Forest.

GENERAL BERTHOLD GREGOR



IMPERIAL PRINCE MAXIMILIAN



GENERAL RADI JAEGER



GHIRLANDAIO FORTRESS



COLONEL SELVARIA BLES



IMPERIAL OCCUPATION OF THE FORTRESS



Conquered and occupied by the Imperial forces, the Ghirlandaio Fortress was now playing a significant role in the invasion of the very country it was built to defend.



A Path Uncovered

As Faldio had anticipated, the slow and difficult trek through the dense forest was having a draining effect on the overall morale of the militia. Welkin, on the other hand, did not seem particularly troubled as he frequently crouched down to examine the forest floor. Though they had come to expect such strange behavior from their commanding officer, the members of Squad 7 could not hide their impatience. Hoping to prevent an outburst among her comrades, Alicia approached Welkin to discuss the situation. As he turned to face Alicia, Welkin handed to her what appeared to be a few small black marbles. Mostly indifferent, but slightly curious, Alicia examined the mysterious spheres closely. "Those are the feces of a longbeard goat." As soon as Alicia's mind had registered both Welkin's sudden explanation and the close proximity of her face to the freshly identified feces, she dropped the little spheres with a frenzied flailing of her hands. Pushed beyond any emotional restraint by this traumatic experience, Alicia unleashed the full brunt of her frustrations on Welkin. Despite its vigor, Alicia's tantrum went entirely unnoticed, as Welkin had finally found what he had been searching for.



Squad 7 discovers an Animal Trail

The density of the trees and the thick underbrush had been hindering the militia's progress through the forest, but Welkin had been patiently searching the forest floor, and had successfully discovered an animal trail. The passing of many hooves and paws had created a relatively smooth route through the forest, and Squad 7 found their journey to be much more amiable as they followed the path carved by woodland creatures.



Countless Tiny Losses

Squad 7 was making good time over the animal trail when they suddenly came to a halt. Some suspicious movement had been detected in the tall grass ahead of them. Alicia cautiously scouted the area, but did not find any threat. Instead, she discovered a young porcavian piglet. Knowing that such a young creature would never stray too far from his mother, Welkin searched the surrounding area only to discover the remains of the porcavian sow who had fallen victim to stray bullets.

Sensing Alicia's reluctance to leave the vulnerable piglet to fend for himself, Welkin welcomed the adorable creature into Squad 7 as their newest recruit.

ROSIE'S SONG



Out of habit, Rosie had quietly been singing a song as they continued their march through the forest. Unaware that Rosie used to make a living as a professional singer, Alicia could not help but show interest in this Rosie's talent.



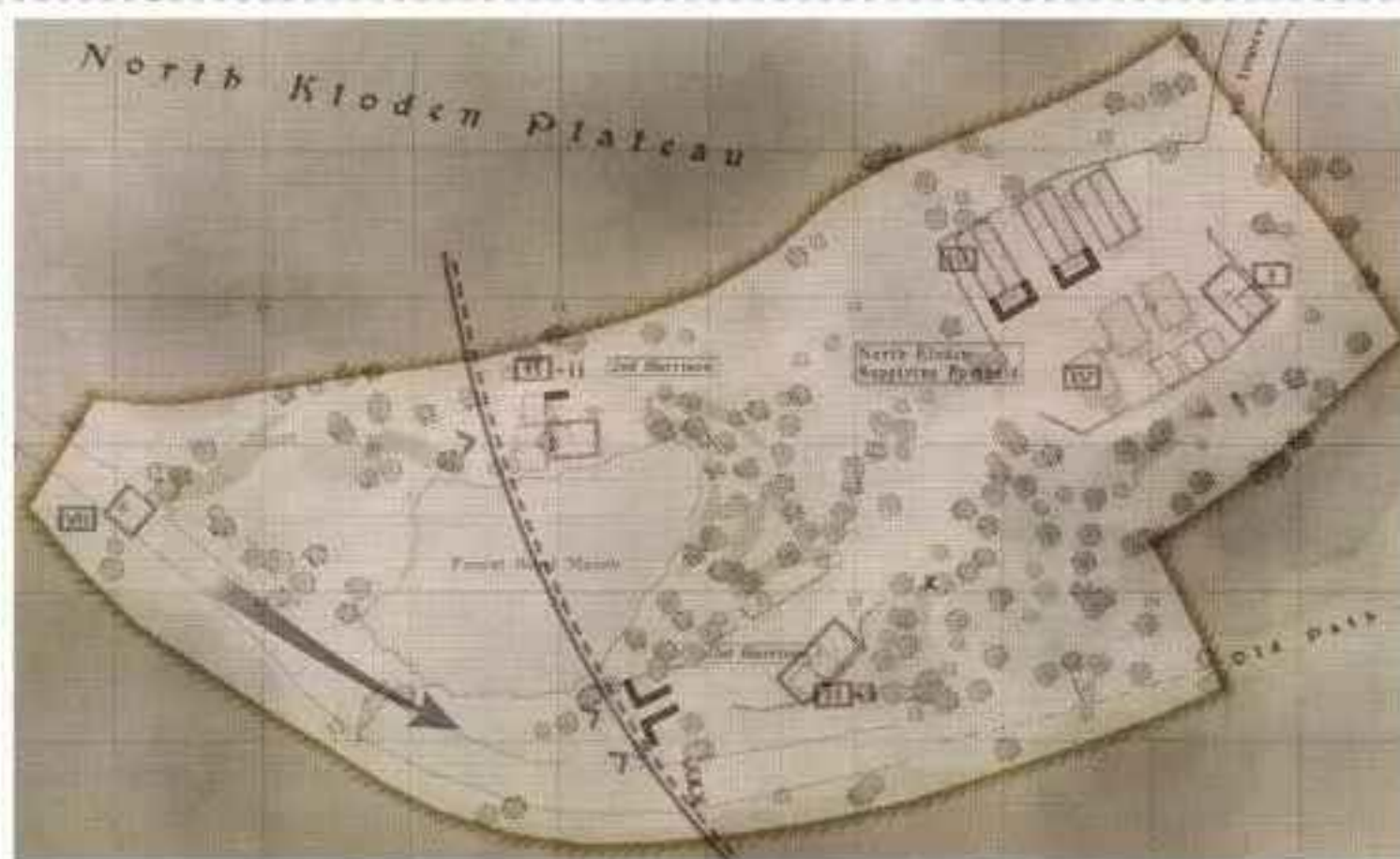
ALICIA HOLDING THE PORCAVIAN PIGLET



Upon first glance, the Imperial supply base built within the forest does not appear to be heavily guarded, but closer inspection reveals several powerful field cannons strategically placed in key defensive positions. Were anyone to attempt a full frontal assault, the chances of success would be quite slim. Fortunately for Squad 7, the animal trail offered a clear path behind the base to a vulnerable spot in the defenses.



KLODEN FOREST



Battle in the Forest

Squad 7's attempt to overtake the enemy supply base seemed to be going quite smoothly until General Jaeger arrived with his tanks. With his overwhelming tactical prowess, General Jaeger was able to disorient the militia long enough to organize a full retreat, successfully minimizing the losses suffered by the Imperial army. Though the result could be considered a victory, Welkin felt rather perturbed by the enemy's obvious skill.

GENERAL JAEGER ARRIVES



Taking the Supply Base

Though things may not have progressed according to plan, the militia did succeed in overtaking the supply base, thus severing the enemy supply lines. When Captain Varrat arrived to offer praise and thanks to the militia for their hard work, Welkin took the opportunity to introduce Hans as the newest member of Squad 7. Welkin went on to explain how all of the credit for the success of this mission should go to little Hans, as it was the wisdom and trails of forest creatures like him that had made it all possible.



HANS

The members of Squad 7 quickly grew fond of the porcavian piglet, and decided to name him Hans.

06

A DESERT ENCOUNTER

CHAPTER 6



Into the Badlands

Squad 7 had arrived in the Barious Desert to confirm reports of an Imperial squadron that had parked themselves in the vicinity of the Barious ruins. As he looked over the barren expanse of desert, marred by countless holes dug into its surface, Largo mumbled a few choice complaints to himself. Noting Largo's displeasure, Rosie

informed him that the Darcsons were the ones responsible for turning this area into the barren wasteland that stretched out before them now. According to Rosie, the Darcsons were masters of mining ragnite, and therefore knew many secrets about the valuable mineral that common people could never hope to learn.



Always tickled by a good mystery, Ellet couldn't help but offer up the idea that the presence of the Imperial army in the desert may somehow be connected to the legend regarding how this entire area was reduced to an expanse of scorched earth in an instant.

THE IMPERIAL ARMY'S ADVANCE

The majority of the Barious Desert is known to be harshly barren and is therefore not considered to be of any tactical value in a war. The Gallian forces were dubious about the validity of any reports coming in about Imperial forces taking root in the desert, but Squad 7 was soon able to confirm the presence of Imperial units in this region.



A DISCUSSION REGARDING THE DARCSEN CALAMITY



The Darcson Calamity

"The Darcson Calamity" is an account of how the Darcsons cut a swath of devastation across the entire continent of Europa. It is said that the Valkyrians were the ones who put an end to the Darcsons' violent campaign, stripping them of their family names, land, and jobs. To this day, the Darcsons still suffer from severe persecution and discrimination. Even after the Industrial Revolution, many Darcsons were put to work as industrial laborers under harsh conditions and abusive employment policies.



THE BARIOUS DESERT

This barren region of Gallia is peppered with a myriad of holes dug by unknown forces, resulting in its rather perplexing scenery.

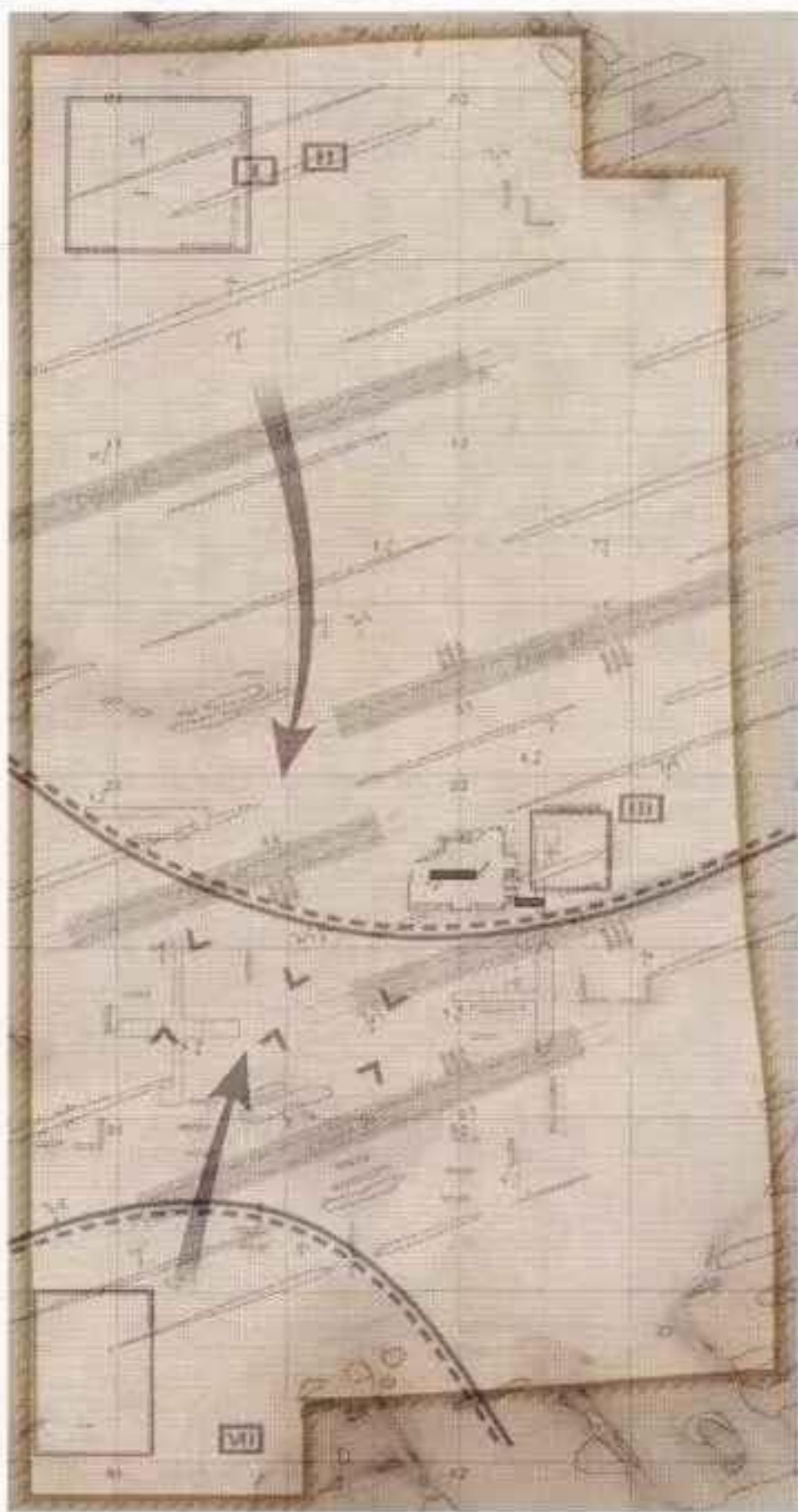
TWO GENERALS



Jaeger and Gregor

Within the impressive walls of the Ghirlandaio fortress, two of Maximilian's generals were discussing the prince's plans after he had departed in the company of Colonel Selvaria Bles. Though he had never shared his reasons with his troops, Maximilian's obsession with something called the "Valkyrian Power" was well known. Surmising that the prince's trip to the Barious Desert has something to do with this mysterious "power," Gregor contemptuously claims that the Empire need not rely on such products of legend. Jaeger, however, had an entirely different opinion.

THE BARIOUS DESERT



Desert Skirmish

The Barious Desert is composed of rocky terrain and inexplicable holes. The enemy encampment was established in a tactically advantageous location, with clear views of the land in every direction. They also had a number of tanks in position to defend against any attacks. Luckily for Squad 7, a sudden sandstorm provided the cover they needed to move in close to the Imperial encampment, granting them a smooth victory over the enemy forces.



Deep grooves are carved into the ground, as if some colossal creature had once clawed at these lands.



As usual, Welkin's mind seemed to run the entire situation through a filter of flora and fauna, but he eventually came to the conclusion that these Valkyrian ruins, said to be infused with the "power of God," may be hiding a vital clue regarding the Empire's interest in this area. Fortunately, Faldio was there to assist them with the examination of the ruins.



The Desert Ruins

The Barious ruins dominate the surrounding landscape, with its overwhelming size and ancient architecture. Faldio had majored in archaeology during his time at the university, and had come to see the famed ruins for himself.

FALDIO EXAMINES THE RUINS



Visitors at the Temple

While Squad 7 were busy discussing the ruins outside, Maximilian and Selvaria were already deep inside the ancient structure. As Selvaria held her hand up to a certain area along the wall, glowing archaic letters emerged as if from within the wall itself. Once Selvaria had finished translating the mysterious text, Maximilian was able to confirm that his theory had been correct all along. In that instant, Maximilian's ambition had been transformed from a wishful dream to a potential reality.



07

THE BATTLE AT BARIOUS

CHAPTER 7

A History Unfolds

The interior of the ruins was filled with a dim light emitted by the deposits of ragnite within its very walls. An account of the Darcen Calamity was carved into the walls of the ruins in the language of the Valkyrians. The text detailed how the Darcens had scorched the earth, and that the ancient Valkyrians had used their radiant holy spears to defeat the Darcen threat. As he examined the text on the walls, Faldio mentioned that it had recently been suggested that the legend of the Valkyrians could in fact be true.



壁の力で100の部を焼き払い
100万の人と家畜を殺した……

Inspired by the ancient ruins before him, Faldio holds an impromptu history lesson. The legend of the Valkyrians had always been considered a fable and nothing more, but Faldio points out that the persecution of the Darcens is very real.



小さい頃、絵本で読んだことある……
でもそれって、おとぎ話や神話じゃないの？

Inside the Spiral

As the three continued their examination of the ruins, a spiral relief opened up right in front of Alicia to reveal a hidden pathway. There were no records of a deeper section to the ruins, so Faldio was quick to step into the pathway, intrigued by the possibility of a new historical discovery.



バリアス通廊に扉があったとはな、
これは歴史の発見だ。



THE DOOR OPENS BEFORE ALICIA

The Darcen Calamity

Rosie and the others had remained outside the ruins to watch for any potential danger. As she scanned her surroundings, she once again voiced her opinions regarding the Darcens. Isara makes her own opinions clear, and Largo was forced to intervene before the situation got out of hand. Though the two refrained from continuing their argument, Largo could see this was not the end of the matter for either of them.



よくまあ、こんだけの土地を
焼き払ったもんだ……ってね。



ダルクス人がバリアスを焼き払ったというのは
考古学的に何の証拠もない話です。



ロージーが面におどろきやういふ顔でてるんだったら？
お前も無邪気に笑い過ぎやないかい。

Rosie seemed to have her own reasons for her prejudicial stance, but Isara was not willing to concede. Largo could do nothing but sigh at the two stubborn girls.

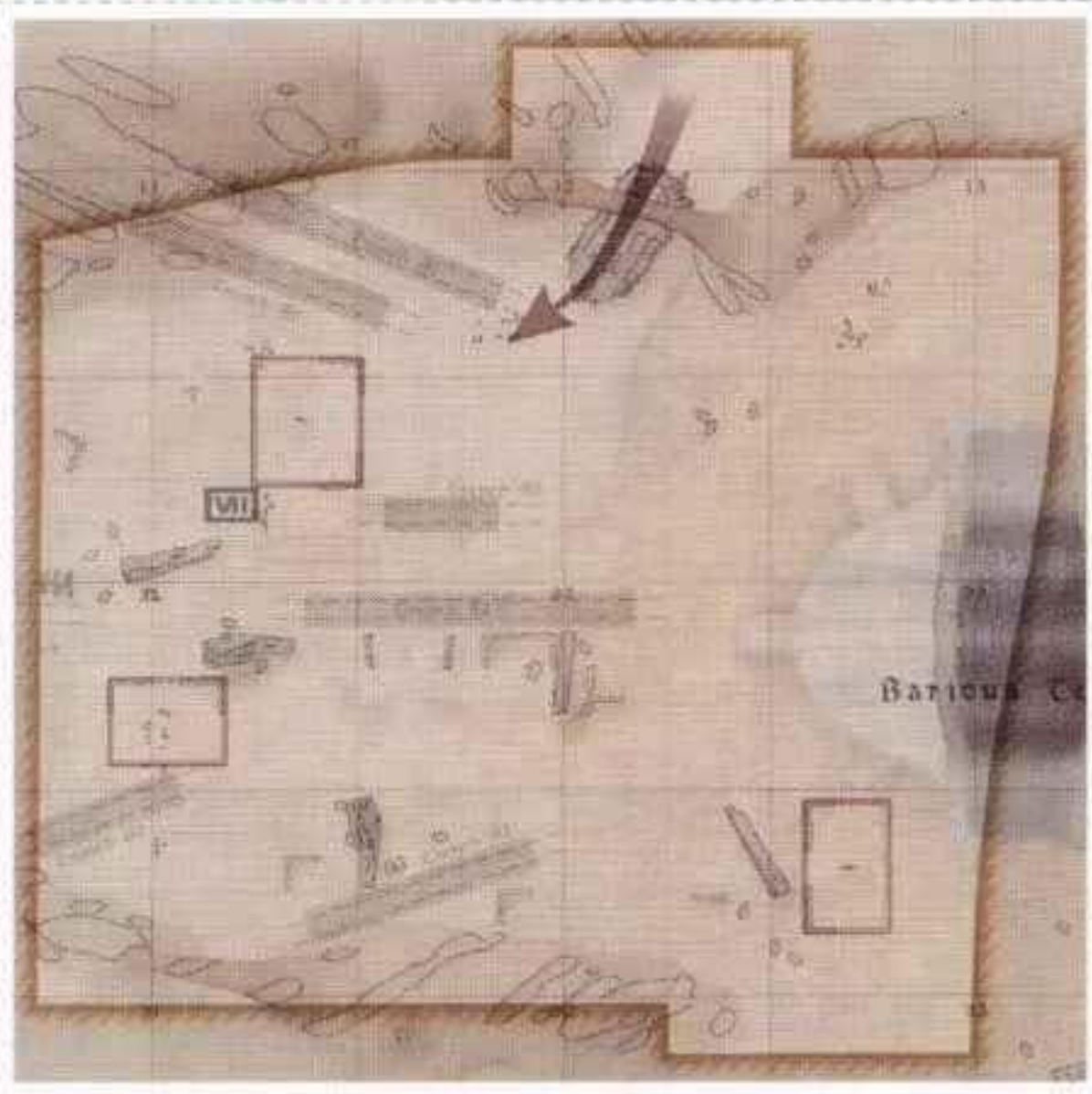
First Contact

Through the hidden pathway, Welkin and the others discovered a spiral staircase that led even deeper into the ruins. As they proceeded, Faldio was shocked at what the ancient text on the walls revealed, but this reaction paled in comparison to the surprise the three of them experienced when they found themselves face to face with the commander in chief of the Imperial army. Instinctively, Alicia pointed her weapon at Maximilian, but Selvaria quickly positioned herself between the two, her body glowing with a pale blue light. Maximilian calmly stated that he is not willing to shed blood within the sacred halls of the temple, but once he realized that the young man before him was Welkin, the proverbial thorn in the Empire's side, the prince suggested that they settle this matter outside.

ENCOUNTER WITHIN THE RUINS



THE BARIOUS RUINS



The Valkyrian temple, which Welkin so aptly described as resembling a horned nautilus, is surrounded by crumbling walls made of the same material.



Maximilian's Strategy

Once outside the temple, Maximilian immediately sent his large tank, Batomys, to overwhelm Squad 7. With its massive ragnite gun and impenetrable armor, Welkin's forces did not stand a chance against Batomys' might. In the middle of the battle, Welkin noticed an opening in Batomys' armor from the radiator exhaust, and Squad 7 was able to use that point of weakness to bring the deadly behemoth to its knees.



Valkyria

In a different area of the desert, Selvaria was leading a Imperial squadron in a battle against other militia squads. As Selvaria unleashed her Valkyrian Power, her body, lance, and shield were engulfed in a bright blue glow. With their very own Valkyria leading the way, the Imperial forces swarmed over the militia. This was the first battle where the Valkyrian Power had come into play. The devastating force of this mysterious power made quick work of the militia units, including Faldio's Squad 1, and Selvaria began closing in on Squad 7.

The "Valkyrian Power" has historically been described as "the power of God." Upon unleashing this power, Selvaria led the Imperial units into battle against the militia.



SELVARIA DEFLECTING A TANK'S ATTACK



The Valkyria Withdraws

Selvaria revealed herself to be one of the Valkyrians from the ancient legend. Her mystical power was such that she was able to deflect a shot fired from the main gun of a tank. When Squad 7 succeeded in taking down Maximilian's Batomys, the tide of battle turned in favor of the militia. Prioritizing Maximilian's safety above all else, Selvaria immediately ceased her attacks on Squad 7 and went into a full retreat to extract Maximilian from the battlefield.



A Legend Reborn

Though they had won the battle, the militia forces had suffered severe losses. The most discouraging fact of the matter was that most of the damage had been caused by a single woman, Faldio unconsciously recited parts of the old legend, "Armed with lance and shield of glowing blue light... Deflecting all arrows..." The Valkyrians described in the old legend had always been nothing more than characters in a fairytale to the people of Gallia, yet Welkin and the others had just witnessed the legend come to life right before their very eyes.

A TASTE OF HOME

REPORT



An Unexpected Visit

One day, as Welkin was finishing up his reports, he received an interesting visitor. Hans, the porcavian piglet that had won the hearts of the members of Squad 7, showed up at Welkin's door unannounced. When Welkin approached to greet his comrade in arms, Hans proceeded to lead Welkin away from his quarters. Welkin happily followed Hans, and was led to the militia's dining hall where Alicia had been awaiting his arrival.

HANS VISITS WELKIN
IN HIS QUARTERS



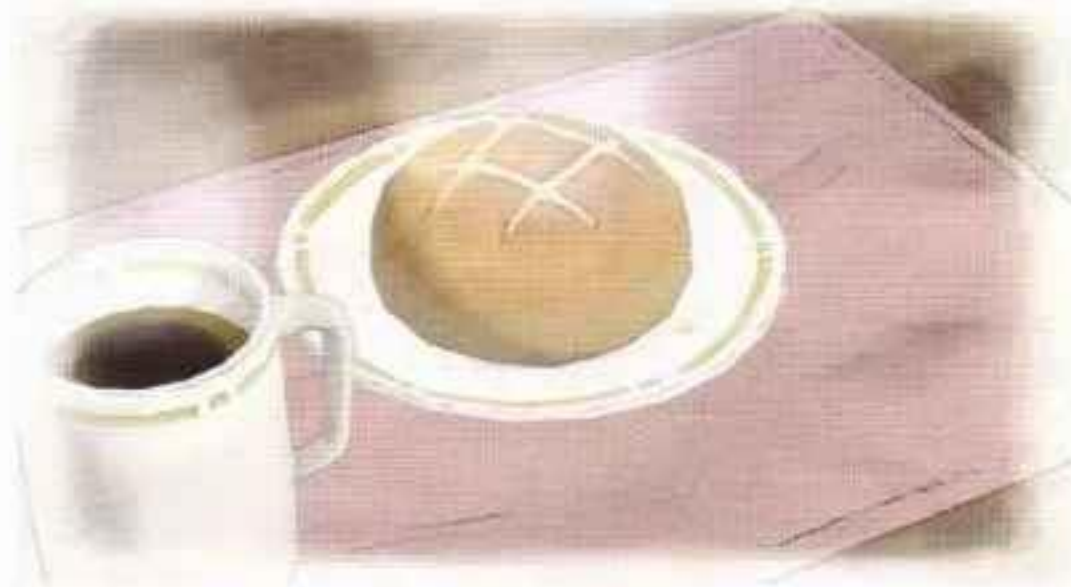
Tea for Two and a Half

Alicia guided Welkin to a table where he found a veritable mountain of freshly baked bread. Alicia told Welkin that she baked some bread to ensure that her time away from the bakery had not diminished her baking skills. At Alicia's urging, Welkin took a bite from one of the loaves and declared that it was the best bread he had ever tasted. Together, Welkin and Hans enjoyed a peaceful afternoon of eating fresh bread and exchanging pleasant conversation with Alicia.

A MOUNTAIN OF BREAD



Welkin had known that Alicia used to work at the bakery in Bruhl, but he was unable to hide his awe at the impressive sight laid before him.



WELKIN STUFFS HIS FACE WITH BREAD

As she watched Welkin taking bite after bite of the bread, Alicia giggled and told Welkin that he looked like a squirrel. In response, Welkin conceded that he may now understand the feelings of small creatures much better than before.



Alicia breathes a sigh of relief when Welkin reassures her that the bread is delicious.

Alicia's Ambition

Alicia was so pleased that Welkin ate all of the bread she had baked, that she went on to describe her aspirations for the future. Once all the fighting was over, Alicia hoped to get a license to open her own bakery. She even took a moment to imagine a young family at their dinner table, enjoying her bread together. Alicia was jolted out of her reverie when she realized how similar her fantasy was to her current situation with Welkin, and this realization quickly warmed her cheeks with a slight blush.

Alicia Gets Carried Away



SIGNS OF AWAKENING

REPORT

Barious Once More

The Imperial army had not given up on the Barious Desert, and continued to establish a number of encampments across the barren landscape. The Gallian forces decided to set the militia on the Imperial units in the desert, in a synchronized attack plan that would strike

all of the enemy encampments at once. By spreading their forces and executing a synchronized attack, the Gallian army hoped to prevent Imperial reinforcements from traveling between encampments. Through multiple small victories, the militia would be able to force the entire Imperial presence out of the desert. Squad 7 was dispatched to a plateau in the northern sector of the Barious Desert.



Alicia's Wound

After another successful mission, the militia squads returned to base. Upon his return, Faldio dropped by to pay Welkin a visit. While the two men were exchanging pleasantries, Alicia showed up to deliver her report to Welkin. Noticing some blood on Alicia's arm, Welkin expressed his concern over her wound, but his concerns were brushed off by a cheerful Alicia. Despite her protests, Faldio insisted on administering first aid to Alicia's wound to ensure that it did not get any worse.



Unearthly Light

That night, Faldio headed over to visit with Welkin once again, but found all of the members of Squad 7 already fast asleep. As he turned to leave, Faldio caught sight of a strange glow within Squad 7's tent. At the source of the glow, he found Alicia fast asleep, enshrouded in a pale blue light.



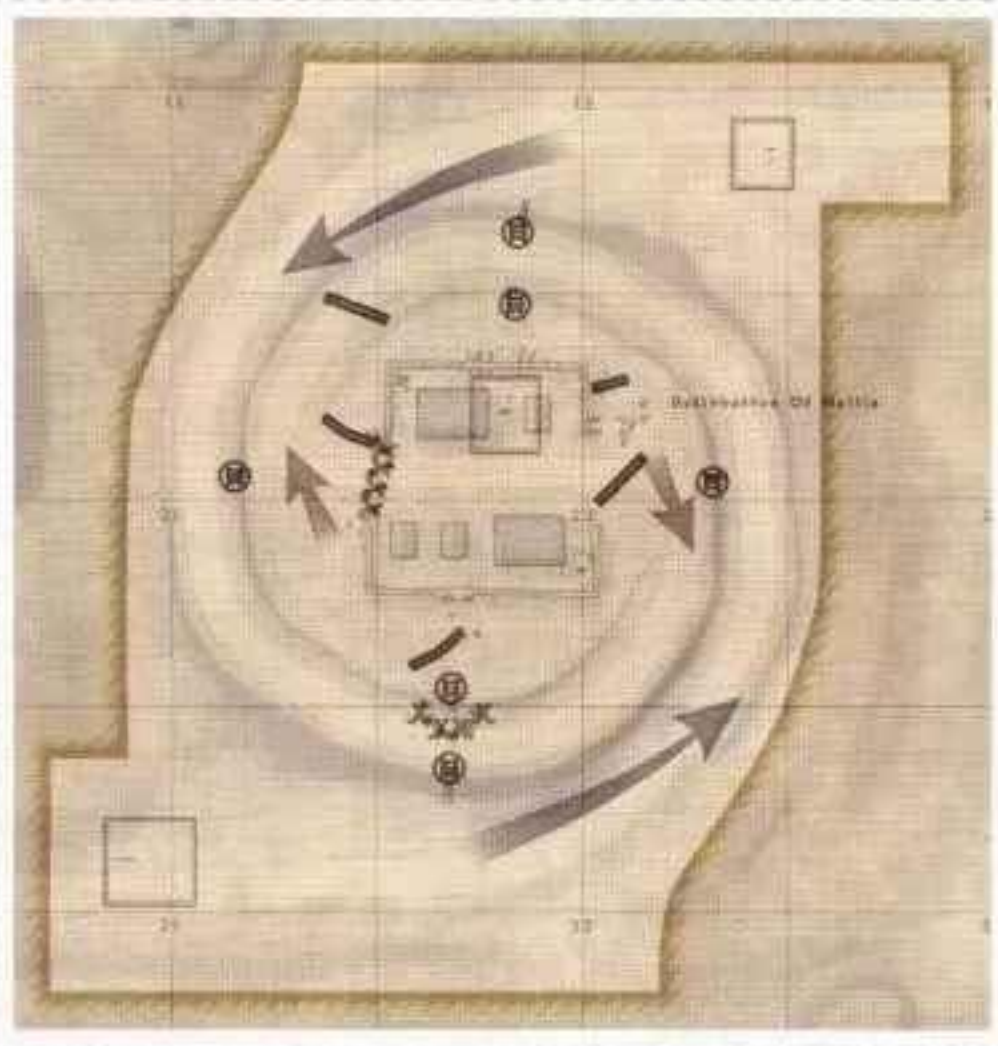
Faldio witnessed Alicia emitting a pale blue light in her sleep. The glow was disturbingly similar to the blue light Selvaria had unleashed.

Signs

The next morning, Faldio is surprised to see Alicia moving about without any signs of pain or discomfort. Amused by Faldio's amazement, Alicia discloses the fact that she had always been quick to heal, ever since she was a young child. Seeing Alicia's joyful smile, Faldio decided against pursuing the matter any further, but the seed of curiosity had been planted.



BARIOUS NORTHERN HIGHLANDS



08

THE WOODLAND SNARE

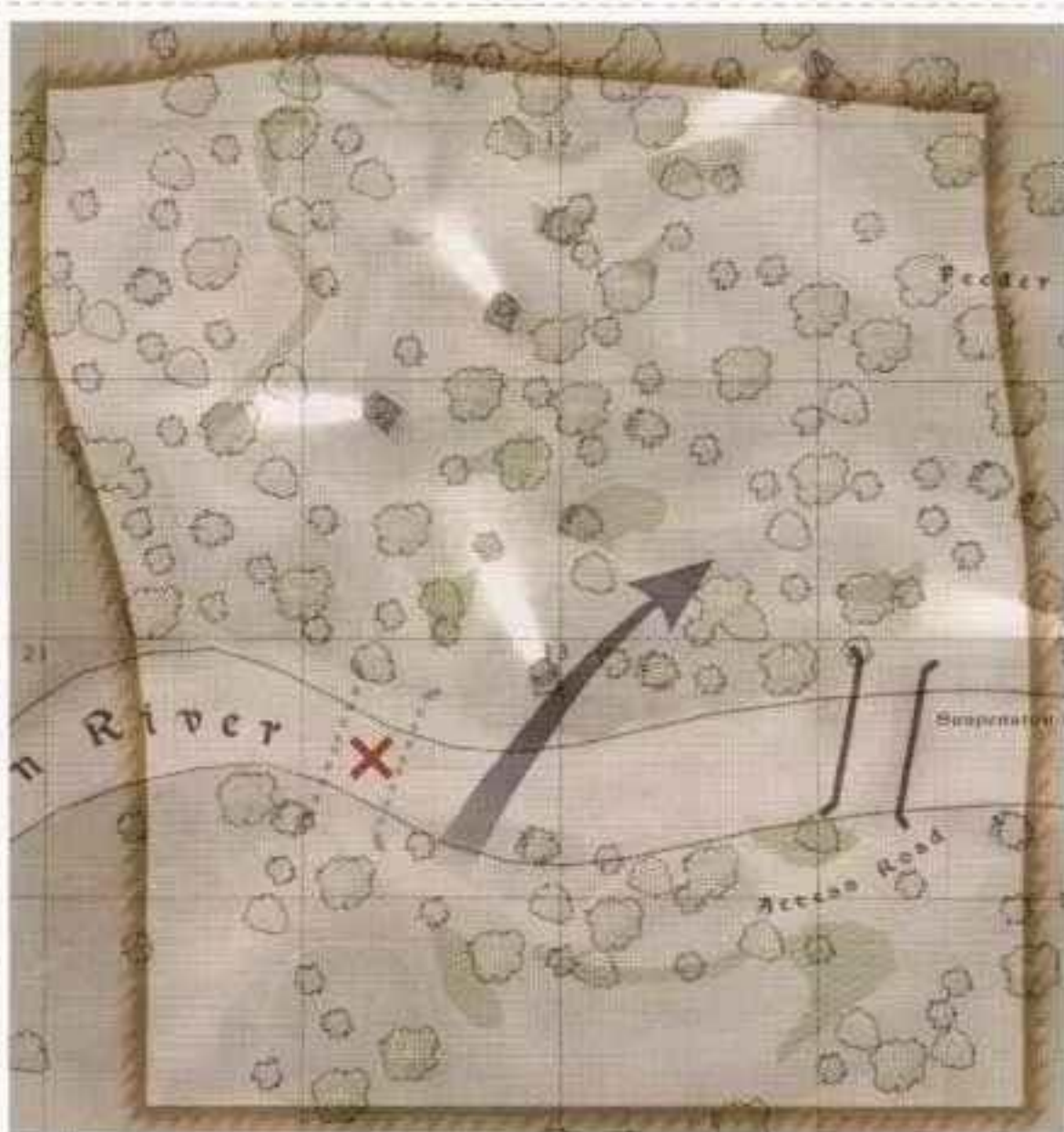
CHAPTER 8

Surprise Attack

On their way home from the Baricus Desert, Squad 7 had to pass through a forest. When one of their scouts failed to report in, Alicia and Welkin ventured ahead to check for any threats. As they stood atop a cliff to scan the surrounding area, Alicia and Welkin were suddenly engulfed in an explosion. The blast from the enemy grenade sent the two tumbling down the cliffside. Isara immediately tried to go after them, but was stopped by Largo who pointed out that Isara was the only one left who could operate the tank. When they started taking enemy fire, Largo ordered a full retreat in order to regroup.



FOREST 1



Escape from the Forest

Upon regaining consciousness, Welkin and Alicia found themselves stuck between several Imperial patrol points. They carefully maneuvered through the underbrush, avoiding the enemy's searchlights, but a sprained ankle was hindering Alicia's movements.



Imperial searchlights continued to scan the forest, looking for any signs of Welkin and Alicia. The Imperial soldiers even fired off a few indiscriminate rounds of gunfire into the forest in hopes of flushing them out.



Memories

As Welkin tended to Alicia's ankle, she asked him how he had come to be so interested in nature. In response, Welkin spoke of a fond memory he shared with his late father, the hero who had lost his beloved wife in the war.



アリスア
……い……
ちょっと足を痛めてしまったみたい……



ウエルキン
この事は……
いいぞ。ボニセーフだ。

Alicia had sprained her ankle in the fall caused by the Imperial grenade, but Welkin was able to administer some first aid with a herb called ponisera that he had spotted in the surrounding flora.

Life

Late that night, a lone figure approached the cottage where Welkin and Alicia were hidden. Welkin and Alicia soon identified the intruder as a fatally wounded Imperial soldier. Though they attempted to heal the soldier's wounds, their efforts proved to be in vain. As the young man's life slowly slipped away, Alicia could not help but take his hand. The soldier's passing seemed somewhat eased by Alicia's presence, whom his fading mind mistook as his own mother.



Those Left Behind

The remaining members of Squad 7 had reluctantly retreated from the Imperial patrols. Though they had performed tentative sweeps of the area in search of their missing comrades, they had not been successful. Isara was all but throwing herself at the maintenance of Edelweiss in an attempt to keep her mind off of her missing brother. Seeing that Isara was trying to force herself beyond her limits, Largo instructed her to take a break noting, "You're the only one who can operate this thing. You need to be rested if you're going to be of any use to us."



One in Death

Welkin and Alicia were performing a respectful burial for the Imperial soldier that had passed away the night before. In dealing with the thought of someone losing a family member, Alicia revealed that she was an orphan. Welkin consoles Alicia by telling her that Squad 7 was her family. As the two shared a quiet moment, a small detachment of Imperial troops emerged from the forest in search of the missing soldier.

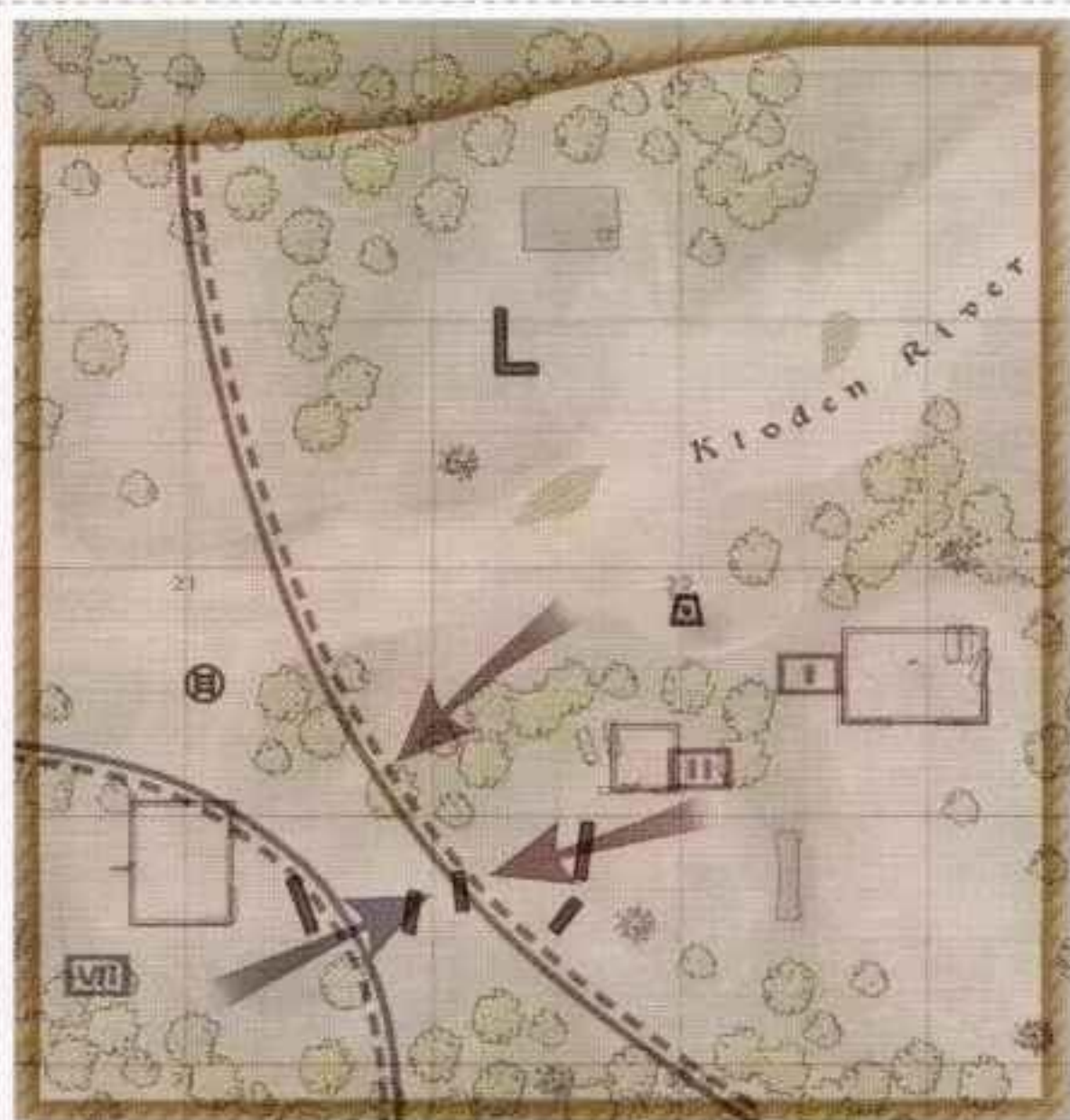


THE IMPERIAL OFFICER

Tensions ran high for a moment, but once the Imperial detachment realized what Welkin and Alicia had done for their fellow soldier, they decided to leave the two unharmed out of honor and respect. "See you on the battlefield," were the last words spoken as the Imperial officer led his men back into the forest.



FOREST 2



The bridge over the river had been cut loose, but by making their way to the bottom of the gorge, Welkin and Alicia were able to use the loosely hanging ropes of the former bridge to cross the river and locate Squad 7.

Reunited in the Forest

Squad 7 was engaged in battle against a unit of Imperial forces when they noticed Welkin and Alicia on the other side of the river. Largo and the others held their ground in order to give Welkin and Alicia time to cross the river. Welkin and Alicia were able to avoid enemy fire long enough to rejoin their fellows and, once whole again, Squad 7 immediately went on the full offensive.



Bonds

Isara was overjoyed to see her brother return safe and sound, but the timid girl had trouble properly expressing her relief. As Isara fumbled with her emotions, everyone was surprised to see Rosie step up to give Isara the nudge she needed to overcome her awkwardness. Touched by both Largo and Rosie's kindness during this stressful time, Isara took a moment to express her gratitude to her two unlikely friends.



Once the happy reunion was concluded, Alicia thanked Welkin for making her realize that Squad 7 was her family. Meanwhile, Largo, Rosie, and Isara could be seen a short distance away, appreciating a new sense of acceptance.



A MIDSUMMER INCIDENT

CHAPTER 9

The Invitation

Welkin and Faldio were enjoying their day off when they received a summons from Captain Varrot. As a reward for their part in retaking the Great Vase Bridge, Welkin and Faldio had been invited to an upcoming dinner at Randgriz Castle. In contrast to Welkin, who did not seem particularly interested in the affair, Faldio was beaming with excitement. Faldio tried to rouse Welkin's interest by explaining that this dinner was a rare opportunity in which they would get to meet Princess Cordelia, a woman said to be a descendant of the ancient Valkyrian people.



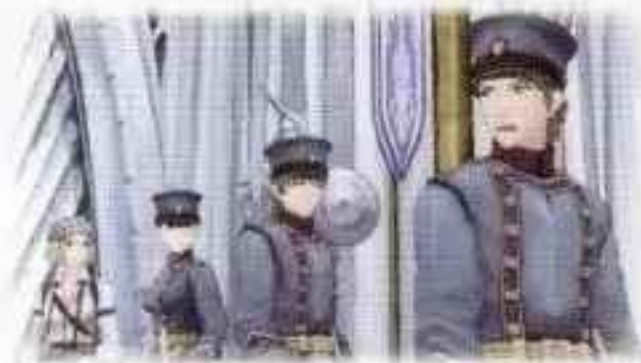
Far from the Battlefield

With the Federation Ambassador present at the dinner, Chancellor Borg delivered an enthusiastic speech regarding the potential for an alliance between Gallia and the Federation. Intoxicated by his own theatrical presentation, the chancellor went so far as to describe the defeat of the Empire and the unification of Europa as a whole under the banner of the proposed alliance. Ellet was quick to react to the chancellor's words in her usual cheeky way, but Faldio left the event early, having heard enough of what he considered to be the chancellor's self-serving ambitions.



CHANCELLOR MAURITS VON BORG ATTEMPTS TO PERSUADE GALLIA INTO AN ALLIANCE

After Princess Cordelia's ceremonial greeting, Maurits von Borg stood before General Damon and the other members of the Gallian military to praise his own political brilliance. His glowing speech only thinly veiled the chancellor's desire to fulfill his own ambitions by courting the favor of the powerful Federation. Chancellor Borg was either indifferent or unaware that his passionate appeal fell short of touching the hearts of the Gallian people and the soldiers who were fighting on the front lines of the war.



Castle Randgriz

On the night of the dinner, Welkin and Faldio were approached by Ellet, who had come to the castle as a media representative. She reveals that an ambassador from the Federation would be present at the dinner, and that there were talks of an alliance between Gallia and the Federation. Faldio's excitement over the grand event was instantly diminished by the knowledge that Chancellor Borg was currently in charge of all political affairs.



Dreams of the Sky

While Welkin and the others were away at the dinner, Kreis and Leon had discovered an aircraft stowed away in a remote corner of the research and development facility. No country had thus far succeeded in building an aircraft, and such vehicles were only the subject of discussion and experimentation in even the most advanced regions. The two excited mechanics were approached by Isara, the one responsible for crafting the aircraft in question. Kreis and Leon were all but overflowing with excitement by this point, and Isara revealed that it was her wish to see her brother fly one day. After listening to Isara's story, the two young mechanics begged her to let them assist in the building of the aircraft.

THE AIRCRAFT ISARA HAD BEEN WORKING ON



Isara recounts a childhood memory for Kreis and Leon, wherein a young Welkin looked up to the sky saying, "I wish I could fly like a bird." Isara was determined to grant her brother's wish.

The Valkyrian Bloodline

Having left the dinner behind, Welkin and the others were walking through the corridors of Randgriz Castle when they happened upon Princess Cordelia. Unable to contain his concern, Welkin asked Cordelia about her thoughts on the current state of affairs. The princess's face remained expressionless as she stated that Chancellor Borg was in charge of all political affairs, and that her predetermined destiny demanded that she focus on preserving the Valkyrian bloodline, which did not require her to have opinions of her own. As Princess Cordelia walked away, Welkin could not help but feel unsatisfied with her response. Shortly thereafter, General Damon came rushing up to them, claiming that the Federation Ambassador had abducted the princess.

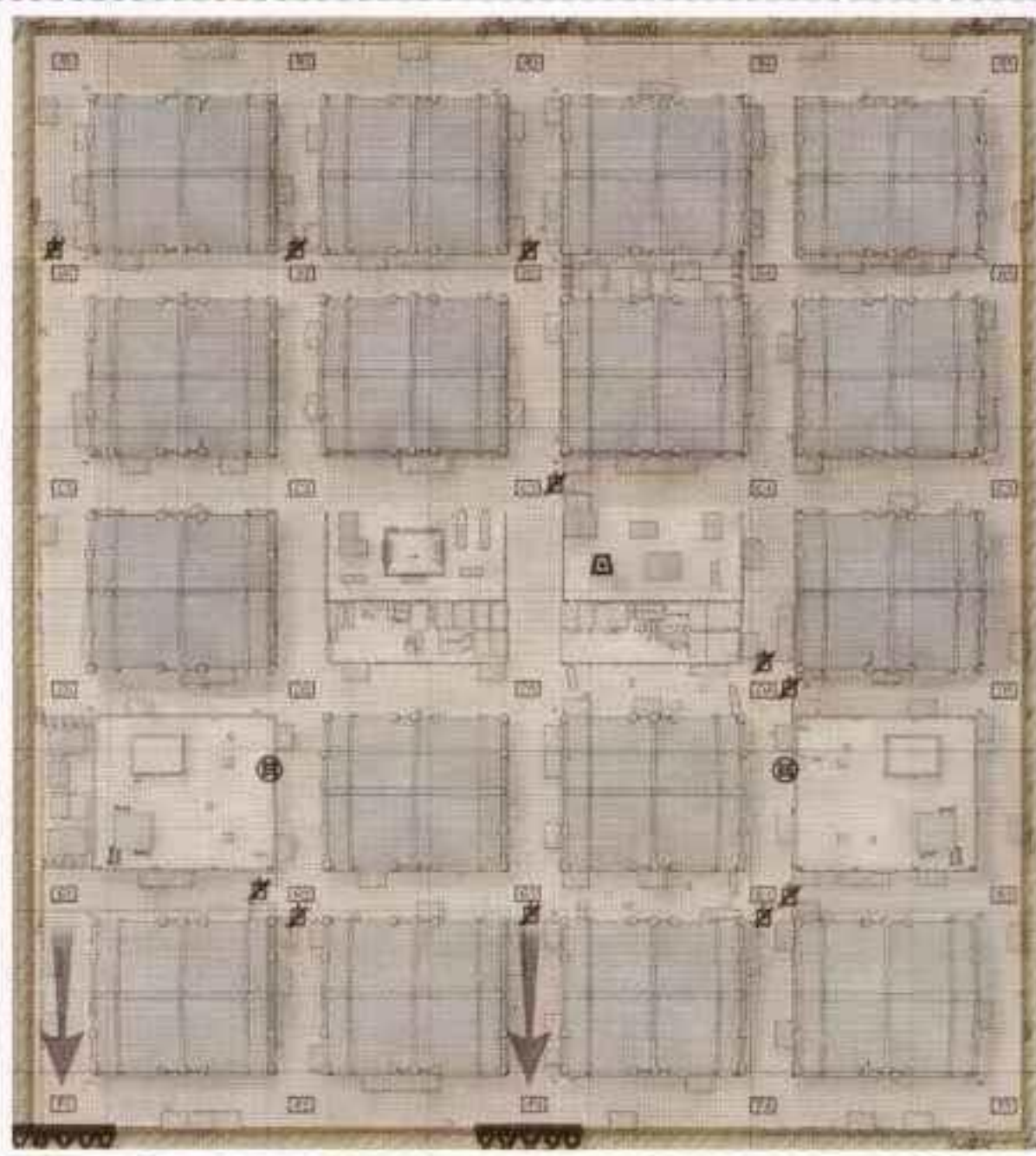


The Royal Rescue

The Federation was holding Princess Cordelia captive on the pretext of "protecting" her, and intended to force Gallia into becoming a protectorate of the Federation. The princess was being transported on an armored vehicle to the port of Randgriz, but Squad 7 arrived in time to foil the attempted abduction. Knowing that they would have to prioritize the princess's safety, Squad 7 used Edelweiss to block the armored vehicle's path in order to rescue Cordelia from her captors.



WAREHOUSE DISTRICT



On Will and Fate

Squad 7 had successfully rescued Princess Cordelia and returned her to Randgriz Castle. Welkin took the opportunity to speak his mind to the princess, telling her that while tradition and duty were important aspects of her position, it was equally important that she not lose sight of her own beliefs. Struck by the truth of Welkin's words, Princess Cordelia agreed to reexamine her own desires regarding the future.



At ease after suffering such a traumatic experience, Princess Cordelia seemed more willing to share her honest thoughts with Welkin than she did before. Alicia offered the princess a loaf of cinnamon bread, and was delighted when Cordelia expressed her enjoyment of the new treat.

The Award Ceremony

Following the princess's safe return, a conferment ceremony was held in honor of Squad 7's courageous actions. During the ceremony, Princess Cordelia held a whispered conversation with Welkin, letting him know that she was actively considering his earlier words, and that she had asked for cinnamon bread to be added to her royal menu.



Fears of the Patriot

In the end, the news of the Federation's failed attempt at abducting the princess was never released to the public. It had been decided that Gallia could not afford to harbor any animosity towards the Federation, considering their current struggle with the Empire. The weak stance taken by Gallia outraged Foldio, who could not hide his uncertainty regarding his country's future.



LIBERATION OF FOUZEN

CHAPTER 10

The Fouzen Operation

In order to revitalize Gallia's waning productivity, the military deemed it necessary to liberate Fouzen from Imperial control. Squad 7 was asked to infiltrate Fouzen and destroy the armored train found within. During the briefing, they were told to expect assistance from the Darsen in the Fouzen labor camp. Rosie did not attempt to hide her displeasure at the notion of working alongside Darsens.

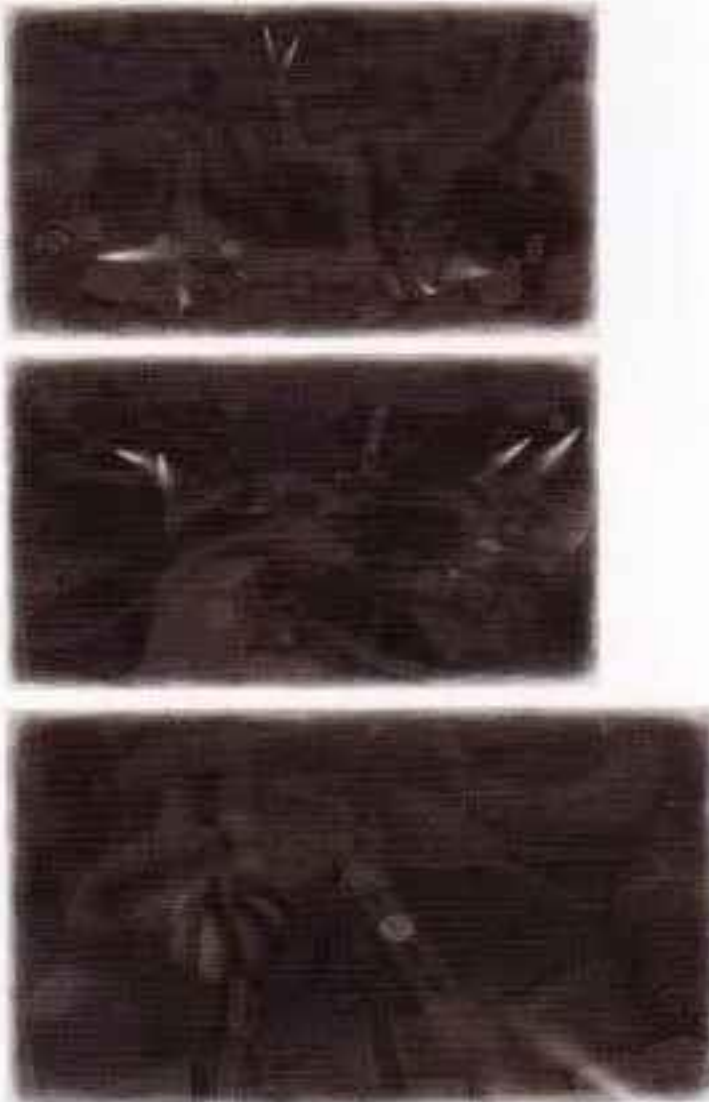


The Concentration Camp

Gregor had arrived at the Darcsen labor camp to find out why some of the laborers were refusing to work. As the representative of the Darcsen laborers, a man named Zaka pointed out the problems they were facing with the handling of hazardous materials. He explained to Gregor that neither side would benefit from a dangerous work environment. Though he understood the logic behind Zaka's statements, Gregor was not willing to carry on a civilized conversation with Darcsens. The Imperial general directed a few hateful words towards the Darcsens before walking away from the camp.



SOUTHERN FOUZEN



Having successfully infiltrated Fouzen, Squad 7 used the tram carts and buildings for cover as they quickly made their way to the labor camp.

The Inside Man

Once they had made it safely to the labor camp, Squad 7 was greeted by the miserable sights and smells of the Darczens' living quarters. The Darczens had been forced into cramped living spaces, regardless of age or gender. All of the laborers were clearly exhausted, physically, mentally, and emotionally. Rosie was outwardly shocked at the tragedy laid out before her, and she found herself unconsciously approaching a young Darczen girl, terrified by the sudden appearance of strangers, the little girl quickly hid herself behind a large man. That man was Zaka, the Darczen Squad 7 had heard about during their briefing. Ignoring the meaningful gazes of Squad 7, Zaka proceeded to explain the details of his plan. It was Zaka's opinion that victory, not sympathy, was what the Darczens of this camp needed. He had been planning and preparing for this moment for some time now, and was not willing to let this mission end in failure.

THE DARCESENS IN THE CAMP



ZAKA THE DARCSSEN



ZAKA EXPLAINS THE PLAN

The armored train known as *Equus* was positioned high up on a railway bridge, from where it could attack any invading Gallian forces while remaining safely out of range. Zako's plan involved setting enough explosives along the railway bridge to destroy it, sending *Equus* plummeting into the valley below.



To ease the uncomfortable tension between himself and Rosie, Zaka likened the various ethnic groups to the songs that Rosie seemed to like so much, in that they were all very different, yet each had something unique and beautiful to offer to the world.

The True Face of War

Isara was trying to deal with her own internal turmoil regarding the state of the labor camp. Though she had always known about the persecution and poor treatment of Darcens, the devastating nature of the reality that had been thrust in her face was almost too much for the young girl to handle. Seeing Isara's troubled features, Zaka explains that the Darcens are well aware of their status in the world, and that they are patiently waiting for things to change. These words renew Isara's courage as she reconfirms the importance of stoic endurance, a truly admirable trait of the Darcens people.



Zaka had personally suffered some of the worst persecution faced by the Darcens, but despite this tragic history, he never spoke a word of vengeance and instead encouraged Isara to remain hopeful for a brighter future.



The Strategy

After successfully buying Zaka enough time to arrange the explosives, Squad 7 skillfully dodged their way through a barrage of attacks from Equus in order to safely detonate the explosives. Accompanied by a terrible grinding of metal, Equus and Gregar were cast down into valley below the railway bridge. The militia had secured yet another victory for the Gallian forces, but their celebrations were shortlived, as they soon received word that the fleeing Imperial soldiers had set fire to the labor camp.



UPPER FOUZEN

The Imperial forces had used the multi-tiered terrain to their advantage by positioning Equus on a railway bridge located high up, far beyond the range of any Gallian weapon. From this lofty perch, Equus was free to rain destruction down upon any invading forces.



Liberation Eternal

A charred husk was all that remained of the labor camp. While they were making their escape from Fouzen, the Imperial soldiers had locked the Darcens inside the building before setting fire to it. Amidst the rubble, Rosie spotted the doll that the little Darcen girl she met earlier used to carry around. As she took the burned remains of the doll in her hands, Rosie's rage exploded. Zaka, who had been silently digging through the rubble with his bare hands, reacted to Rosie's anger by stating that returning violence with violence only leads to endless war. He went on to say that the Darcens would never resort to vengeance, no matter how much abuse they suffered. That was the way of the Darcens, he concluded, they would only use their strength to build, not destroy.



Zaka started sorting through the rubble, suggesting that they may yet uncover some survivors. Though they knew the case to be otherwise, Squad 7 wordlessly joined Zaka in his labor of mourning.



A New Comrade

A few days after the liberation of Fouzen, the militia was gathered in the dining hall, celebrating their victory. Zaka instantly captured everyone's attention when he walked into the dining hall wearing a militia uniform. Intrigued by Welkin and his comrades, Zaka had made the decision to fight alongside them. Squad 7 thus gained a new and promising member.



SQUAD 7'S R&R

REPORT



A Warrior's Respite

An early morning urgent summons had Squad 7 grumbling about their recent lack of rest, but their moods quickly changed when Captain Varrat notified them that Squad 7 was being granted a special holiday. Captain Varrat explained that they were being rewarded for rescuing Princess Cordelia during the failed abduction at Randgriz Castle. The members of Squad 7 could not hide their excitement at the prospect of a real vacation.



Princess Cordelia had made special arrangements for Squad 7 to enjoy their free time on the Randgriz private beach. Everyone's heart swelled with excitement as they began planning their trip to the beach.

A Beachside Holiday

The private beach Welkin and the others were sent to was usually reserved for royalty, and was surrounded by a thriving forest. After ensuring that Edelweiss was comfortably shaded under a large beach umbrella, Welkin immediately began to scan his surroundings for interesting wildlife. His sharp eyes soon spotted a white-winged seagull, which he enthusiastically proceeded to study. Rosie, on the other hand, was amusing herself by teasing Alicia, who was nervously revealing her beach attire to Welkin. In this way, the beach offered a different form of entertainment for all involved.



Isara, who was not very good at swimming, was left to sit alone on the beach. Welkin sat down next to her and recalled a time when they had gone swimming as children, and Isara had ended up bawling her eyes out while clutching a flotation ring. Embarrassed by this childhood memory, Isara's face puffed out in a slight pout. When asked if she had improved her swimming skills at all since then, Isara simply replied, "I'm not telling you."



Days Forever Gone

Asserting that they were too old to be running around with the young kids, Largo and Captain Varrat quietly watched the members of Squad 7 from a distance. Feeling quite relaxed by the warmth of the beach, the two veterans began recounting tales of days passed. They both seemed to be enjoying the nostalgic conversation until the name "Frederick" slipped from Largo's lips. Captain Varrat's mood instantly changed and her expression hardened once more. As if embarrassed to have allowed herself to get carried away, Captain Varrat walked off on her own, telling Largo that she needed some time to cool off. Largo knew he should not have mentioned that name from their past, and made no attempts to stop Captain Varrat as he watched her walk away.



An Awkward Pair

Welkin, Alicia, and Isara were playing with a beachball, while Rosie watched from a short distance away. Ellet approached Rosie and asked why she wasn't joining the others in their game. Rosie huffed, insisting that she was not interested in playing with the others, but Ellet saw right through her words. Nonchalantly, Ellet began talking about her boyfriend, and how she wished he was there to enjoy the beach with her. As Ellet proceeded to gush about her boyfriend, Rosie interrupted her, stating that she had no interest in hearing about someone else's boyfriend, and used that as an excuse to go join Welkin and the others.



Ellet had noticed a modest friendship budding between the two socially awkward girls, and could not resist helping it along.

WHAT LIES BEYOND HATE

REPORT

Varrot's Vendetta

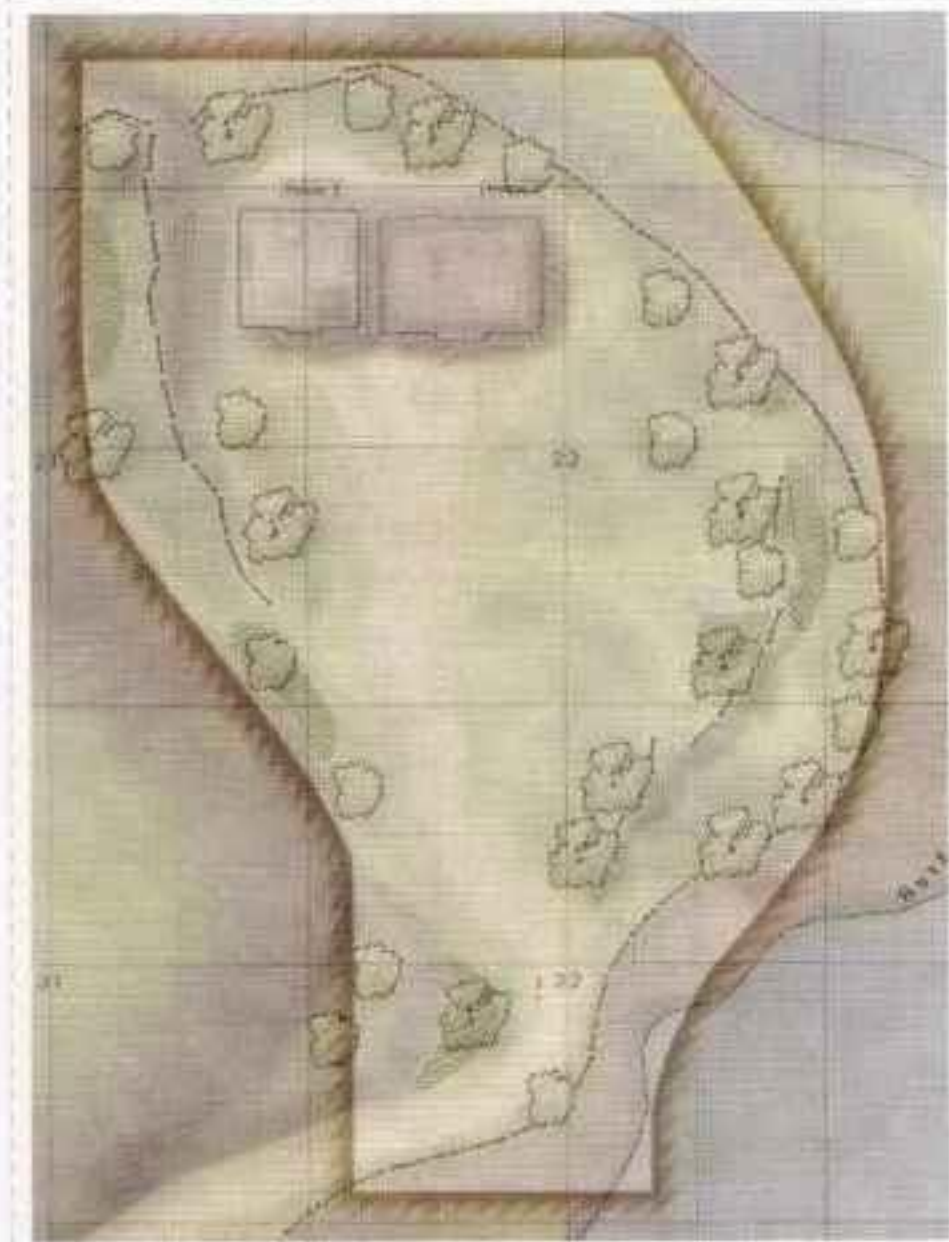
Squad 7 was summoned to the briefing room where they were given orders to liberate several Gallian prisoners from their Imperial captors. Varrot added that she did not have the proper clearance for this mission, but would not permit any questions. She described the commander of the Imperial unit, Geld, as a sadistic man known for the torture and murder of countless prisoners, thus warranting no mercy. Most of the members of Squad 7 were perturbed by Captain Varrot's unusual behavior, but Largo understood all too well, as the name Geld was a familiar one. After Captain Varrot had left the briefing room, Largo explained to his comrades that Varrot had remained in the service of the military even after the first European War had ended in hopes of exacting revenge on this man named Geld. Largo went on to reveal that Varrot's lover, Frederick, had been one of the many Gallian soldiers captured and tortured to death by Geld.



Hostage Rescue Operation

The Imperial unit was holding the prisoners in a residence atop a plateau. The militia hid themselves in the surrounding grass to close in on the patrols without being seen. After eliminating the patrols with a quick sweep, Squad 7 proceeded into the mansion where they successfully freed the prisoners and captured the remaining Imperial soldiers.

SHORE OF LAKE SURFBETI



The residence was surrounded by sheer cliffs, but the mission had to be executed with stealth and speed to avoid having the Imperials escape by using the prisoners as shields.

Revenge

After the mission, Captain Varrot insisted on executing Geld on the spot. Welkin and the others object to her rash decision, but this moment of revenge had been part of the captain's plan all along. Largo was so desperate to stop Varrot from being consumed by her desire for vengeance that he was willing to raise his hand to a ranking officer. He had always silently supported and watched over Varrot, but Largo knew she would suffer much more if he allowed her to have her revenge. Released from her powerful hatred at long last by Largo's words, Varrot collapsed in a fit of tears.



Captain Varrot had served many long years in the military, driven by her need for revenge. She was prepared to take full responsibility for her actions after avenging her lover's murder.

Largo persuades Varrot that Frederick would not want her to avenge him in this way, insisting that she remained in the military in hopes of rediscovering her old self so that she might begin anew.



The Wages of Cowardice

Released from Varrot's plan, Geld gave a derisive smirk at what he perceived to be the militia's foolish mercy. Upon returning to the Imperial army, however, Geld was greeted by an Imperial execution. In the end, the cruel villain had gotten what he deserved.



A New Step Forward

Nothing would bring Frederick back. Though Varrot had always known this, she was finally able to accept it. In encouragement, Largo told Varrot that they should live on for Frederick's sake as well, and that they should do whatever necessary to bring peace to Gallia, just as Frederick had always wanted. Largo went on to suggest that one way to create the country that Frederick would be proud at was to cover every square inch of Gallia in bountiful vegetable fields. Listening to Largo lay out his harebrained vegetable scheme with an entirely serious expression tickled Varrot, and she could not help but laugh out loud. In that moment, Varrot reaffirmed her appreciation for her dear friend, who had remained by her side through it all.



11

THE MARBERRY SHORE

CHAPTER 11

Peril on the Coastline

The militia received new orders to invade the Marberry coastline to aid the Gallian forces in reclaiming the northern region of Gallia. The narrow paths along the coast did not allow adequate space for a tank, and the only route wide enough for a tank did not offer any cover. If they tried to force their tanks in through this route, they would be engulfed in a barrage of enemy fire almost instantly. Squad 7's wrung their brains trying to come up with an effective strategy, but even Welkin seemed to be lacking his usual stroke of brilliance.



Alicia tries to keep everyone's morale up by reminding them that the following day was the Feast of All Spirits, but the thought leaving on such a dangerous mission on a holiday had entirely the opposite effect.

The Feast of All Spirits

A few of the members of Squad 7 had gathered in the dining hall and were discussing the holiday known as the Feast of All Spirits when Isara walked in bearing gifts. Isara presented Largo and Rosie with traditional Darcen dolls as All Spirit gifts. She expressed her desire to become friends with both of them, and Largo happily accepted. Rosie, on the other hand, had not yet sorted out her feelings towards the Darcen people, Isara included.



In contrast to Largo, who did his best to express his fondness for Isara, Rosie's stubborn nature still kept her at arm's length.



The Feast of All Spirits

The Feast of All Spirits is a national holiday in Gallia. It is said to be the day when the spirits of Gallia, who had fled during the "Darcen Calamity," returned and blessed the land with their love. Originally, the custom was to exchange gifts with those closest to you, but the notion of spirits spreading their love eventually led people to use the holiday as a day for offering gifts to a romantic interest.



Alicia's Gift

As Welkin stood alone, contemplating the challenge that lay ahead, his thoughts were interrupted by Alicia and Hans, who were both blackened from head to toe in dirt. Alicia parted to hands, and Welkin was surprised to see a spotted exodus butterfly, a truly rare butterfly that was known for migrating over vast distances. Alicia offered the butterfly to Welkin as an All Spirits gift. Since the Feast of All Spirits were considered by some to be a day for lovers, Alicia was hoping that this gift would bring her closer to Welkin.



Tomorrow

Seeing how depressed Isara was over Rosie's rejection, Zaka attempted to console her, telling her that there was no need to rush things. Zaka's words only seemed to remind Isara of the upcoming battle; she quickly shuffled away to make preparations. As he watched Isara depart, Zaka chuckled to himself, remarking how similar the Gunther siblings were.



Isara's Commitment

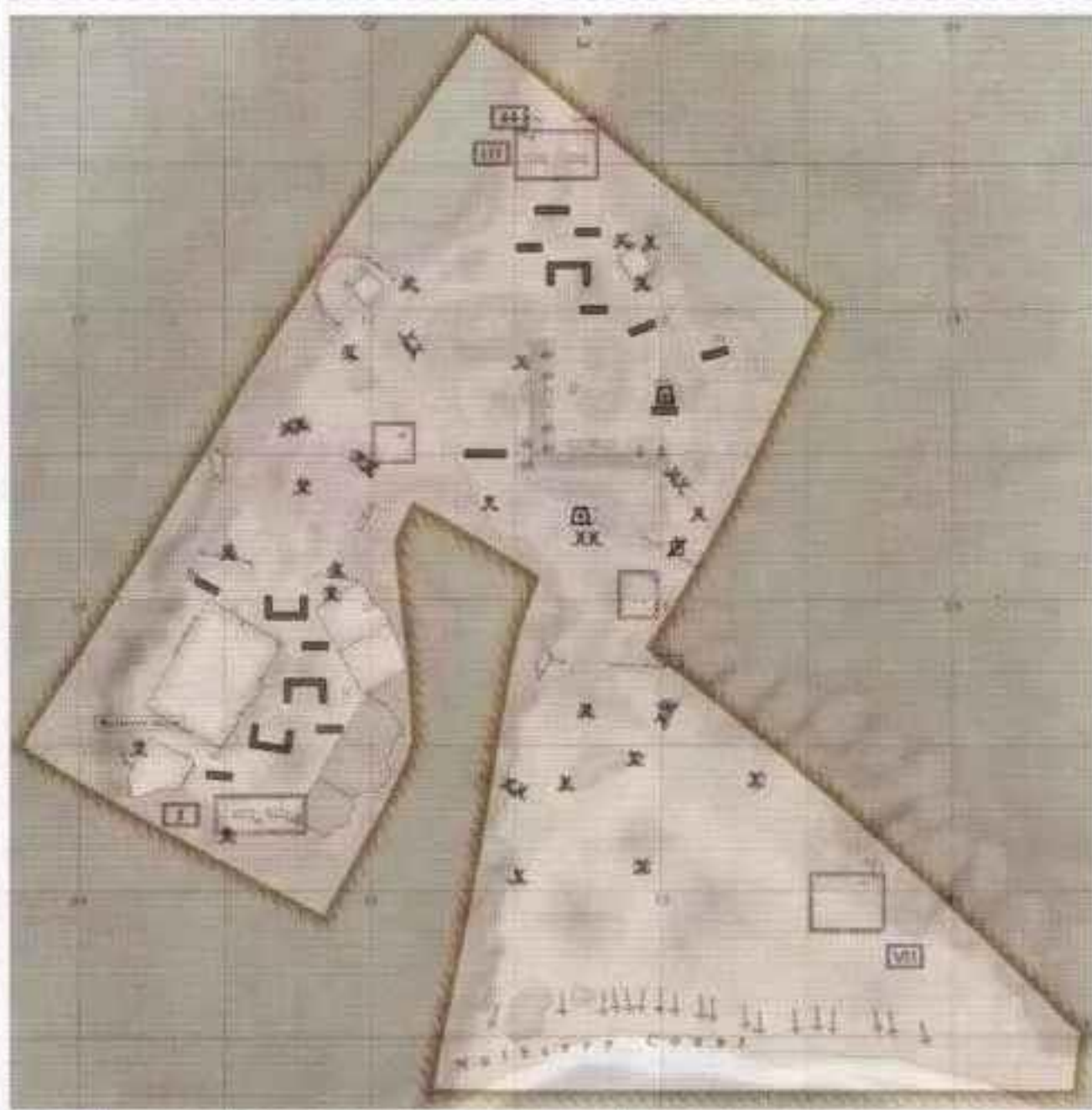
The next day, Squad 7 was gathered in the briefing room to discuss the invasion of the Marberry shore. Isara arrived late to the briefing, but presented Squad 7 with her newest creation, a smoke bomb. Her comrades voiced their concerns over Isara working through the night, but she simply smiled and said she just hoped her efforts would serve to protect Squad 7. Isara's warm thoughts gave everyone's morale a considerable boost as they headed out for the Marberry coast.



THE SPECIAL BOMB DEVELOPED BY ISARA

Something Welkin said the previous day had sparked an idea in Isara's head. Though her new invention could not be used to cause any damage, it could be fired from the powerful gun of the tank to provide a shield of smoke for their troops.

THE MARBERRY COAST



Taking of the Coast

Squad 7 made good use of Isara's new smoke bomb as they quickly overpowered all of the enemy encampments. Once inside the core of the Imperial base, Squad 7 was faced with the unyielding resistance of the enemy's heavy tanks, but managed to secure yet another victory for the Gallian forces. Isara's smoke bombs had played a vital role in keeping the members of Squad 7 safe during this risky operation.



The Imperial army had established their base on a portion of the coastline that formed a natural fortress surrounded by steep, jagged cliffs. Barricades were set up all along the beachfront, and the narrow valley leading up to the main base was guarded by numerous pillbox bunkers. Under normal circumstances, an invasion of such a location would have been impossible.



A Dream Interrupted

After the battle, Rosie approached Isara with the Darsen doll in her hand. Rosie had finally worked through her issues and wanted to give Isara something in exchange for the thoughtful gift. In return, Isara only asked that Rosie sing a song for her. Embarrassed, and a bit flattered, Rosie accepted Isara's request and extended her hand in a sign of friendship. As the two girls reached for each other, the sound of a single gunshot ripped through the air.



For the first time ever, Rosie was extending her hand to Isara in true friendship. Isara's humble request to Rosie was for a simple song.



Sadly, no Imperial bullet was set to touch Isara's heart before Rosie got the chance. As Isara silently crumpled to the ground, Rosie stood frozen in utter shock, unable to comprehend the situation.



With her dying breath, Isara revealed that her lifelong wish had been to soar through the skies with her brother.

ROSIE SINGS IN HONOR OF ISARA



Farewells

Squad 7, Captain Varrot, and Faldio had gathered before Isara's grave to pay their respects. Rosie stepped forward, her Darsen doll clutched to her chest, to offer up the song that Isara had asked for but didn't get to hear. The song Rosie sang was titled "A Love Passed On," and the solemn lyrics were a reflection of the thoughts carried in the hearts of all those present. As the song passed through each of them, they recalled their memories of Isara, and how she had always lived her life with a quiet strength.

August 23, 1935. The members of the Gallian militia's Squad 7 lost a dear and beloved sister.

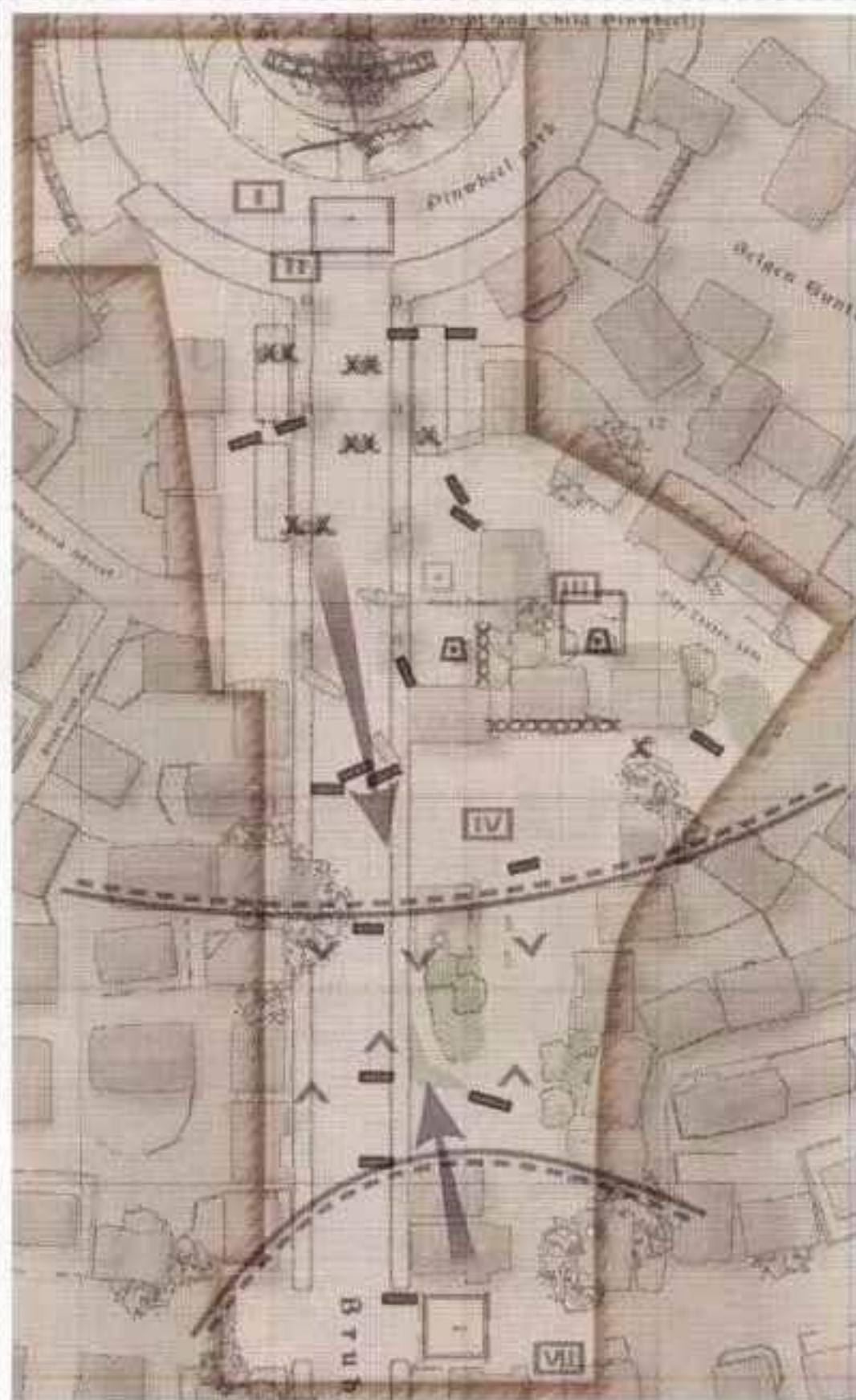
A Kindred Spirit

With Isara's passing, Squad 7 was like a candle without a flame. Captain Varrat approached Welkin with the news that the entire militia would be moving in to retake Bruhl. She also introduced Kreis, who would be joining Squad 7 as their new tank mechanic and operator.



Kreis used to work in the research and development facility as a maintenance engineer, but was now the newest member of Squad 7. He would be responsible for the maintenance of Edelweiss in Isara's stead.

Though he shared in Squad 7's grief over the loss of Isara, Faldio decided to take a leave of absence instead of joining the militia at Bruhl. He would not say where he was going as he set off on his own.



BRUHL TOWN SQUARE

Jaeger's Reason

Following the death of Gregar, one of the pillars of Maximilian's Triumviri, the Imperial army had suffered defeat on numerous fronts at the hands of the Gallian forces. Maximilian devised a plan to gather his army on the Naggiar Plains, where he would use Selvaria's Valkyrian Power to be rid of the Gallian army once and for all. Jaeger, who hoped to restore glory to his homeland through Maximilian's victory, seemed quite pleased with the prince's unwavering conviction.



Jaeger's homeland, Fhriald, had been annexed by the Empire, so Jaeger was hoping for Maximilian's personal victory rather than the victory of the Empire itself.

Return to Bruhl

It had been approximately five months since Welkin and Alicia had fled from Bruhl. The mixed emotions they felt upon seeing their hometown served as a painful reminder that the only other person who could have shared in their nostalgia was no longer with them. Welkin knew that Captain Varrat meant for this mission to inspire strength in Welkin and the others, so he was determined to win back their home with his own hands.



Return to the Temple

Meanwhile, Faldio was alone in the Barious Desert. He was deep within the ancient ruins, examining the ancient script that covered the walls. He was particularly interested in the area beyond the hidden pathway he had previously discovered with Welkin and Alicia. The text on these walls appeared to be intended for Valkyrian eyes only, and revealed a disturbing truth that could very well overthrow history as they knew it.



The Valkyrian Faith

There is a widespread system of belief in the continent of Europa which views the superhuman Valkyrians as "gods" or "messengers of god." This faith has its roots in the northern mythology of the "Yggd teachings," and first appeared in Europa at the beginning of the third century. Though it is a common system of faith, the Valkyrian Faith has been treated more like folklore, with its details changing depending on the era or region, and has never taken shape as an organized religion.



Exploited Once More

For five months, the windmill in Bruhl had remained in its miserable state, the once proud symbol of the town only half standing in the town square. Despite its condition, the Imperial forces found the windmill to be a valuable vantage point for snipers, and even as the militia fought to retake Bruhl, the windmill was once again forced to serve in the Empire's favor.



Hope Amid the Wreckage

After the battle, Welkin found himself atop the hill outside of Bruhl. Alicia arrived to report that the last of the Imperial forces had fled the town, but their victory did little to ease their pain. The town was without its people, and the windmill was in a deplorable state. Memories of Isara brought tears to Alicia's eyes. Welkin suddenly spotted a small patch of flowers growing on the hillside. There was no doubt in their minds that these Lion's Paw blossoms were the products of the seeds Alicia had scattered all those months ago. The fragile white flowers seemed to whisper words of encouragement to Alicia, assuring her that all was not lost.



LION'S PAW BLOSSOMING IN BRUHL

Alicia had not expected that she would be the one finding solace in the seeds she had sown. Wiping her tears away, Alicia made a vow to bring an end to the war and return to rebuild Bruhl.



The Approaching Clash

Upon returning from the battle at Bruhl, Welkin informed Captain Varrat that he was ready to move on, to look to the future once more. Pleased with Welkin's renewed vigor, Captain Varrat revealed that their next mission would take place in the Naggar Plains, where the Imperial army was gathering their forces. Though the battle would be a difficult one, Varrat was certain it would be a decisive battle that would bring them one step closer to the end of the war.



Once the War is Over

While the ominous shadow of a massive battle loomed on the horizon, Welkin and Alicia were sharing an intimate conversation under the stars. They were both aware that the upcoming battle would bring with it an unprecedented amount of death and destruction, but Welkin could sense that they were nearing the end of the war, and stated he would have the will to live on and rebuild Bruhl as long as Alicia was by his side. Touched by Welkin's words, Alicia also shared her joy at having met Welkin, telling him that he was a precious source of strength for her in these difficult days. At the end of their conversation, Alicia informed Welkin that there was something she wanted to tell him after the battle.



THE CLASH AT NAGGIAR

CHAPTER 13

On the Eve of Battle

As the hour of battle grew near, an argument had broken out within the command center of the Gallian forces. Damon was demanding that the Gallian forces perform a full frontal assault on the Imperial army, but Varrat was concerned that they did not have the manpower necessary to simply plow through the enemy encampments. Varrat insisted that such a reckless plan would result in devastating losses within the Gallian ranks, but Damon refused to listen to her reasoning, and she was forced to back down.



Desperate for a decisive victory, Damon orders the Gallian army to charge the enemy ranks, with no regard for the safety of his own soldiers.

Selvaria, Destroyer

At long last, the "Naggiar Campaign" had begun. Selvaria appeared at the head of the Imperial army, a magnificent blue beacon among all the metal. She mercilessly unleashed her Valkyrian Power on the Gallian forces, destroying tank after tank with disturbing ease. The ribbon of blue light shot from her lance was enough to eradicate multiple tanks at once. Faced with such a devastating force, the Gallian troops could do nothing to slow the Imperial advance. Selvaria was on a seemingly unstoppable rampage.



THE BATTLE AT NAGGIAR



The pale blue light was the trademark of the legendary Valkyrians. A beam of light would shoot forth from Selvaria's lance, penetrating her enemy's ranks like a spiraling spearhead.

Squad 7 was Stirring

The members of Squad 7 were trying to ease each other's anxiety over the imminent battle when Alicia shared her history as an orphan, and Welkin's words about how Squad 7 was her family. Inspired by Alicia's words, Squad 7 declared that they would all return home safely from the battle, as a family.

As was Selvaria

Knowing that this battle could potentially sway the tide of the entire war, Selvaria was reaffirming her loyalty to Maximilian. When Selvaria was a child, she had been quarantined in an Imperial research facility, where she had been the subject of many cruel experiments. A young Prince Maximilian had been the one who saved her from her torture, and she has served him faithfully ever since. The first time Selvaria learned that her Valkyrian Power would be awakened if she were to suffer a mortal wound, she did not hesitate to pierce her own chest with a dagger. Even now, her conviction remained just as pure and steady.

SELVARIA LEADING THE IMPERIAL ARMY

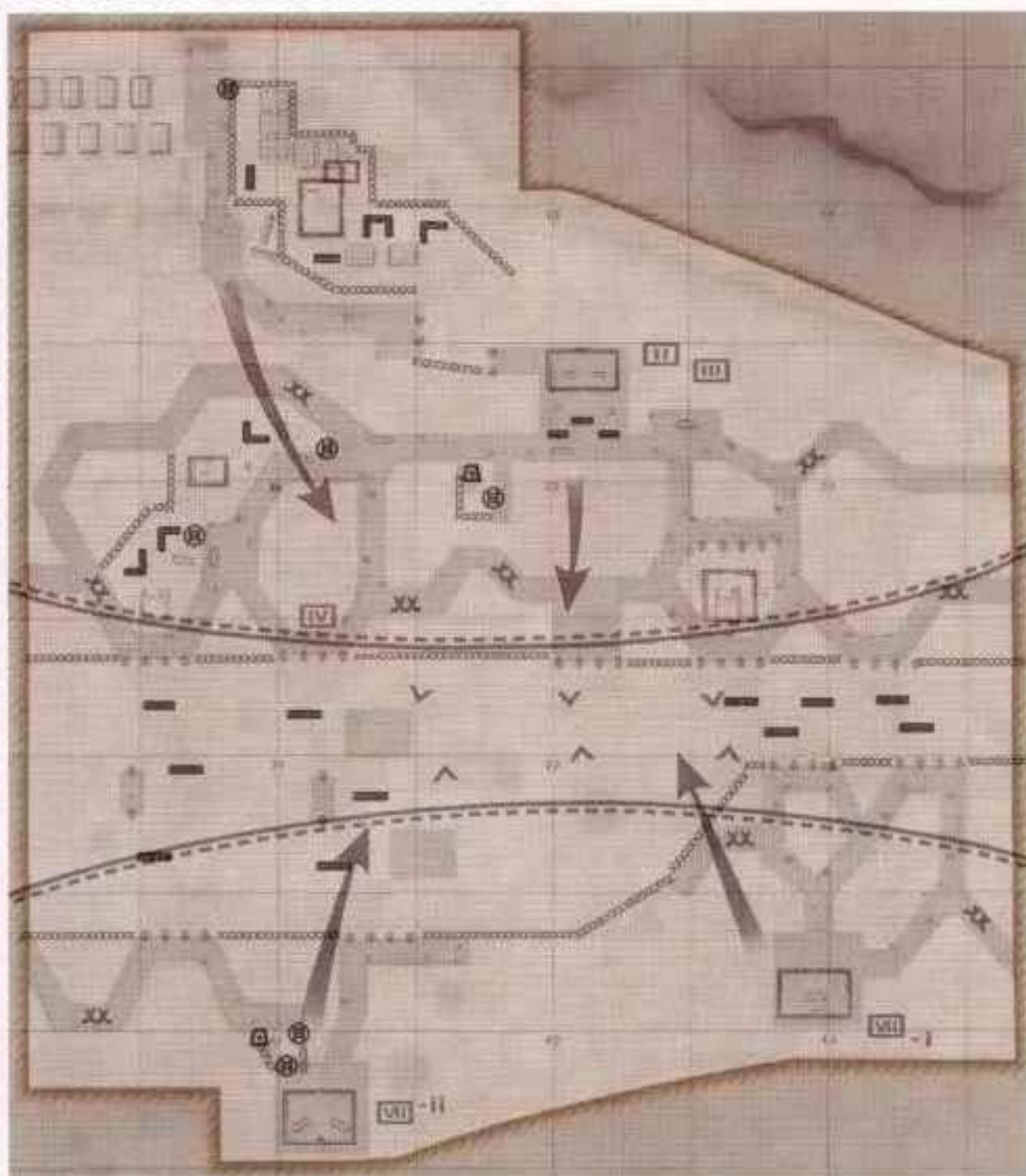


TANKS BEING CRUSHED BY THE VALKYRIAN POWER



With no way to defend themselves against the might of Selvaria's Valkyrian Power, there was very little that the Gallian forces could do. The Naggiar Campaign may have started off as a battle, but it quickly became a one-sided massacre. As Selvaria plowed her way through the Gallian army, the Imperial soldiers followed her to finish off any survivors.

NAGGIAR PLAINS



Pressing the Attack

Ordered to make a full frontal assault, Squad 7 had deftly maneuvered their way past the rain of enemy gunfire, successfully overtaking a number of enemy bases before coming face to face with Selvaria. Knowing that this could very well be their final encounter, Squad 7 threw everything they had at the enemies before them. By penetrating the Imperial line of defense, Welkin and the others were able to disorient the enemy formation enough to force Selvaria into a temporary retreat.



Both the Gallian and Imperial armies had dug trenches along the edges of the Naggiar Plains. The Gallian forces would periodically charge forth from their trenches to attack nearby Imperial bunkers.



The key to this battle proved to be speed. Selvaria was annoyed to see Squad 7 penetrate the Imperial line of defense, and grudgingly called for a temporary retreat.

A Bullet from the Blue

Though a number of Imperial encampments had fallen into Gallian hands, Selvaria was satisfied with the way the battle was going. She retreated back into the core of the Imperial army to regroup and calculate her next move. The might of the Valkyrian had left the Gallian forces crippled. Welkin started giving orders to the surviving militiamen, designating a rearguard and ensuring the security of the ground they had managed to reclaim from the Imperials. Unbeknownst to the members of Squad 7, a set of crosshairs was slowly meandering its way across them. Passing over the majority of Squad 7, the crosshairs eventually came to settle on Alicia. The next instant, a loud shot rang out.



As Alicia fell limply to the ground, Welkin dropped everything to rush to her side, having completely lost himself in his distress. When Welkin reached Alicia, he found that she had been mortally wounded.

ALICIA COLLAPSES



14

LOSS WITHIN VICTORY

CHAPTER 14



At the Field Hospital

The medical officers at the field hospital had managed to stabilize Alicia, but she had fallen into a coma. As Welkin stood by her bed, beside himself with grief, the medic took him aside to reveal a disturbing fact. The bullet that had struck Alicia appeared to be of Gallian issue, suggesting that Alicia was the victim of friendly fire.



Welkin was further troubled by the news that Alicia had been shot by a Gallian weapon. He could not understand why an ally would shoot Alicia.

Clashing Opinions

After the battle, Damon and Varrot were discussing the status of the battlefield in the Gallian command tent. Damon was grumbling about the uselessness of the Gallian army when Varrot suggested a full retreat, considering the overwhelming power of the Valkyrian. Damon was not about to let a Valkyrian mar his reputation, and declared that he would order another full assault at midday. Captain Varrot knew such an attack would have catastrophic results for the Gallian forces, but she was not able to provide any ideas as to how they might deal with the Valkyrian threat.



Even in the face of the overwhelming odds, Damon's mind was focused entirely on preserving his reputation. He would not allow an army under his command to admit defeat. Refusing to acknowledge the reality of the situation, Damon continued to make irrational demands on the Gallian troops.

Awakening

The next day, a shadowy figure slowly crept into the field hospital. The lone figure approached Alicia's bedside and placed a lance and shield on her comatose form. After a brief moment, an orb set inside the lance began to glow, and the brilliant blue aura gradually spread over Alicia's entire body. Sitting up on the hospital bed, Alicia slowly opened her eyes. As her eyelids parted, they revealed the crimson gaze of a Valkyrian. The person next to her bed quietly ordered the Valkyrian to awaken, to take up the lance and shield, and to drive the Imperial invaders from the lands of Gallia. The identity of the man who had resorted to the unspeakable, and even now stood watching the result of his actions, was none other than Faldio.



While Gallia was facing an imminent crisis, a silent visitor crept to Alicia's bedside.



A Valkyrian's Lance and Shield

Crafted of pure ragnite, something that even the most advanced of modern technology cannot duplicate, a Valkyrian's lance and shield are based on the design of the "Valkyrian Spiral." The shield is round, and the lance is shaped like a nautilus. Upon coming into contact with a Valkyrian, the lance and shield transform into a powerful set of equipment. It is said that a Valkyrian's lance and shield work to amplify their innate superhuman abilities.

Twin Valkyrur

The two armies stood facing one another on the field of battle once again, but sight of the brilliantly glowing Valkyrian at the head of the Imperial army had all but extinguished the morale of the Gallian troops. Everyone present felt that the battle was already decided, until a single spark of blue light appeared among the Gallian ranks. The second blue figure slowly crossing the battlefield with halting footsteps was none other than Alicia. "The world does not need two Valkyrians!" declared Selvaria as she engaged Alicia in battle. Armed with her own Valkyrian lance and shield, Alicia made surprisingly quick work of Selvaria, and the Imperial Valkyrian soon found herself on the ground, defeated.



THE GALLIAN VALKYRIAN

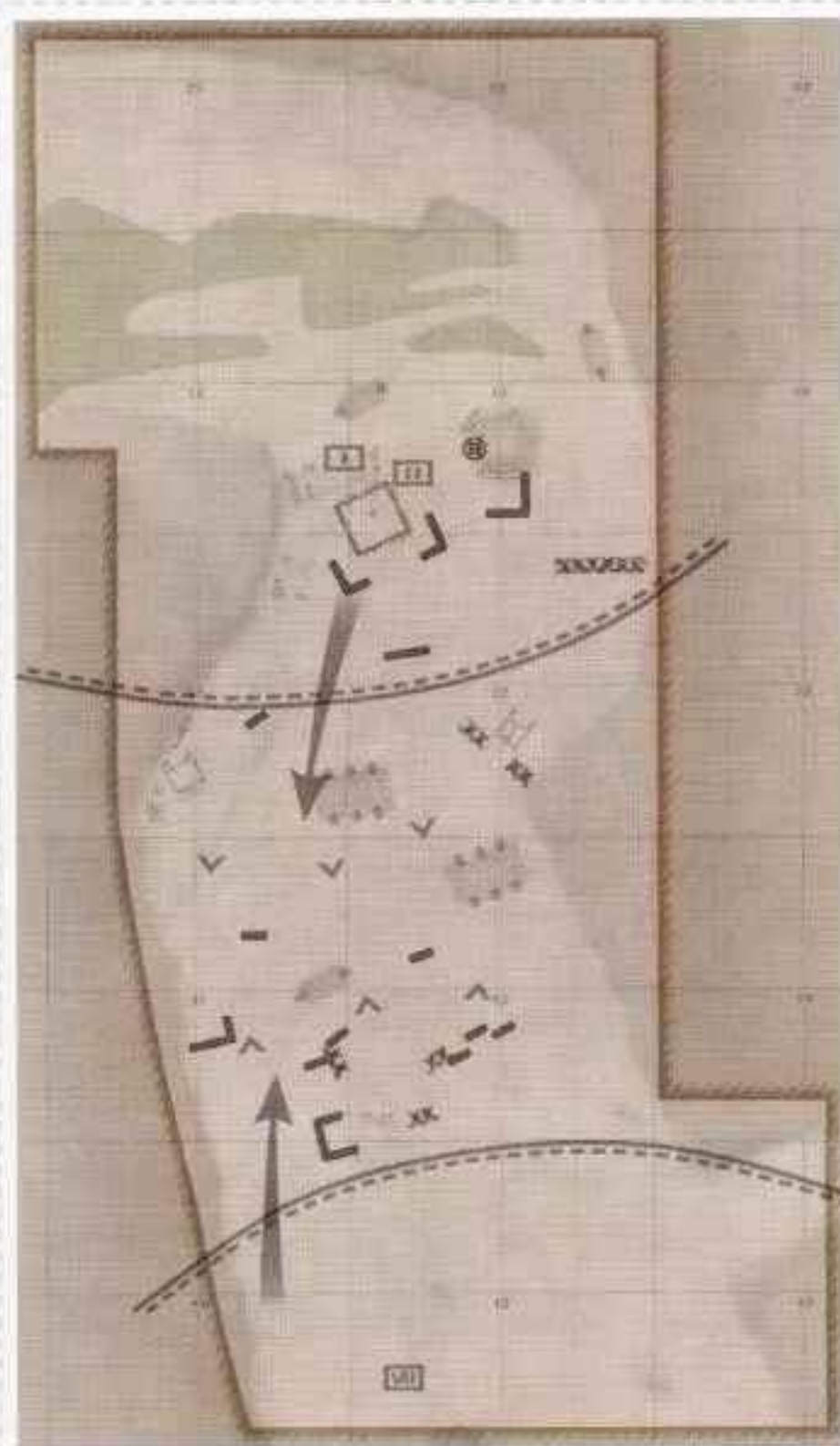
The Valkyrian that had emerged within the Gallian army possessed an even greater power than that of Selvaria, who had almost single-handedly brought the Gallian forces to their knees. The stunning battle of the two Valkyrians was over after only a few brief exchanges.



TRIUMPH OVER THE IMPERIAL VALKYRIAN



NORTHERN NAGGIAR PLAINS



Tables Turned

Spurred on by the defeat of the mighty Imperial Valkyrian, the Gallian army immediately went on the offensive. Alicia also advanced, destroying any Imperial cannons and vehicles that she found in her way. After clearing the area around her of enemies, however, she silently collapsed to the ground. Meanwhile, Squad 7 had been caught between two Imperial units, and was taking fire on two fronts.



Squad 7 had been lured into an enemy encampment where they were set upon by two Dramedaricus class tanks, one from the north and one from the south.

At What Price Victory?

The battle ended with Gallia as the victor. Alicia, who had regained consciousness, seemed to be suffering from mild amnesia. The only thing she could be certain of as she asked Welkin about what had happened was the fact that the people around her were suddenly treating her quite differently.



FLOWER OF THE BATTLEFIELD

REPORT



A Leader Distraught

After Alicia was shot on the plains of Naggia, Squad 7 temporarily returned to the command center. Once there, they received an emergency order from Captain Varrot. The Imperial army was circling around the eastern side of the Naggia Plains to cut into the battle from a flanking position, but their route was set to pass directly through a refugee camp full of refugees from Bruhl. Still recovering from the shock of what had happened to Alicia, Welkin accepted the mission with only minimal, robotic responses. Squad 7 prepared to leave immediately, though they were all concerned over the state of their commanding officer.



With innocent lives at risk, they had no choice but to accept the mission, but the members of Squad 7 could not hide their concern for Welkin.

Guarding the Refugee Camp

The Imperial unit closing in on the refugee camp was composed of several tanks and foot soldiers. A few of their troops were also advancing under the cover of the tall grass nearby. Largo unconsciously mutters something about the mission being easier if Alicia were there to scout the area for them, but he is firmly cut short by Rosa. Squad 7's mission was to intercept the Imperial unit before they reached the camp, giving the refugees enough time to get a safe distance away.

A Small World

After the battle, Welkin spotted a small patch of Lion's Paw, and his mind naturally turned to thoughts of Alicia. As he stood there, lost in thought, Welkin was approached by a little girl. The young refugee told Welkin of her love for the Lion's Paw, and proceeded to tell a story about a kind, older girl who used to break delicious bread for them in Bruhl. It did not take Welkin very long to figure out that the girl in the story was Alicia during her time at the orphanage.



The little girl from the refugee camp shared with Welkin what Lion's Paw represented, which was something she had learned from Alicia years ago.

Unbending Spirit

Welkin was feeling much better after his conversation with the young refugee girl. She had told Welkin that the Lion's Paw was the flower of "perseverance," a small piece of trivia that she had learned from Alicia during their stay at the orphanage in Bruhl. Welkin felt as if the younger Alicia had reached through the folds of time, through the young refugee, to give him the strength he so dearly needed. It was at this moment that Welkin came to realize just how much Alicia meant to him.



REFUGEE CAMP ON THE EASTERN NAGGIA PLAINS



The refugee camp located along the road was surrounded by fields of tall grass, which made for beautiful scenery, but also provided effective cover for the approaching Imperial troops.

PARTING WAYS

REPORT

Suspicion

Kreis reported his findings to Welkin. The rifle that had been used to shoot Alicia was indeed of Gallian issue, but it was a new model that was still under development. Welkin wasn't sure what to do with this information, but as Kreis concluded his report, Welkin's confusion quickly transformed into utter disbelief. Only two of these rifles were currently available for use by the Gallian army, and the only person who had signed out one of the rifles in question was Faldio.



According to Kreis's information, the only person in possession of the type of rifle used to shoot Alicia was Faldio.

Truth

Determined to hear the truth, Welkin visited Faldio's quarters, but found the room to be empty. On Faldio's desk, Welkin noticed some research material regarding the Valkyrians, which was not unusual in and of itself, but one of the books had a handwritten note sticking out from between its pages. Welkin doubted his own eyes as he read the note. The words written in Faldio's own handwriting revealed him to be Alicia's shooter.

Faldio's note indicated his belief that Alicia was of Valkyrian blood, and it also went on to describe the true history of the Valkyrians.



Confrontation

Welkin eventually found Faldio in Captain Varrot's office. When accused of shooting Alicia, Faldio did not deny committing the act, leading Welkin to strike Faldio in a fit of rage. Faldio went on to insist that the Gallian army needed the power of a Valkyrian if they were to survive this conflict, but Welkin refuted this claim, stating that Faldio's methods would only cause history to repeat itself. It was clear to both men that there was no simple answer to this debate. To prevent the situation from getting out of hand, Captain Varrot ordered both men to spend some time in the detention barracks.



15

CITADEL GHIRLANDAIO

CHAPTER 15

To Fell a Citadel

Having pushed the Imperial army back toward the border, the Gallian forces were preparing to launch an attack on the fortress at Ghirlandaio to remove any remaining Imperial presence there. The militia was given the suicidal mission of clearing a path for the explosive-laden train that was set to charge straight into the main gates of Ghirlandaio.



Damon knowingly passed the most dangerous part of the operation to the militia stating, "I am offering your troops the greater glory!" The militia prepared to make their move, hoping that this would be the last battle needed to force the Imperial out of Gallia completely.

Bracing for Battle

While preparing for the coming mission, Largo stood before Welkin as a representative of Squad 7 to ask him if he intended to use Alicia's Valkyrian Power. Welkin flatly refused to use her powers, which seemed to satisfy the members of Squad 7. In hopes of giving Alicia the encouragement she needed, they sent Welkin to her side.



Doubts

Alicia was struggling with the truth of what had happened to her, the imploring gazes from the people around her who were convinced that she was their savior, and her own feelings regarding the entire matter. Unable to find an answer to all of the questions filling her heart and mind, Alicia sought comfort in Welkin's arms.



Picking a blossom of Lion's Paw from the field, Alicia quietly placed it within the folds of Welkin's uniform. Though she tried her best to act as if nothing had changed, it was growing more and more difficult for her to do so.

Rolling out the Red Carpet

The militia was put in charge of flipping the three switches along the railway tracks leading into Ghirlandaio. They would have to advance through heavy enemy fire and reach all three switches in order for the Gallian train to charge the main gates.



Many soldiers, tanks, and bunkers stood guarding the Imperial army's last hold on Gallian soil. Every weapon available was poised to stop the militia from completing their mission.

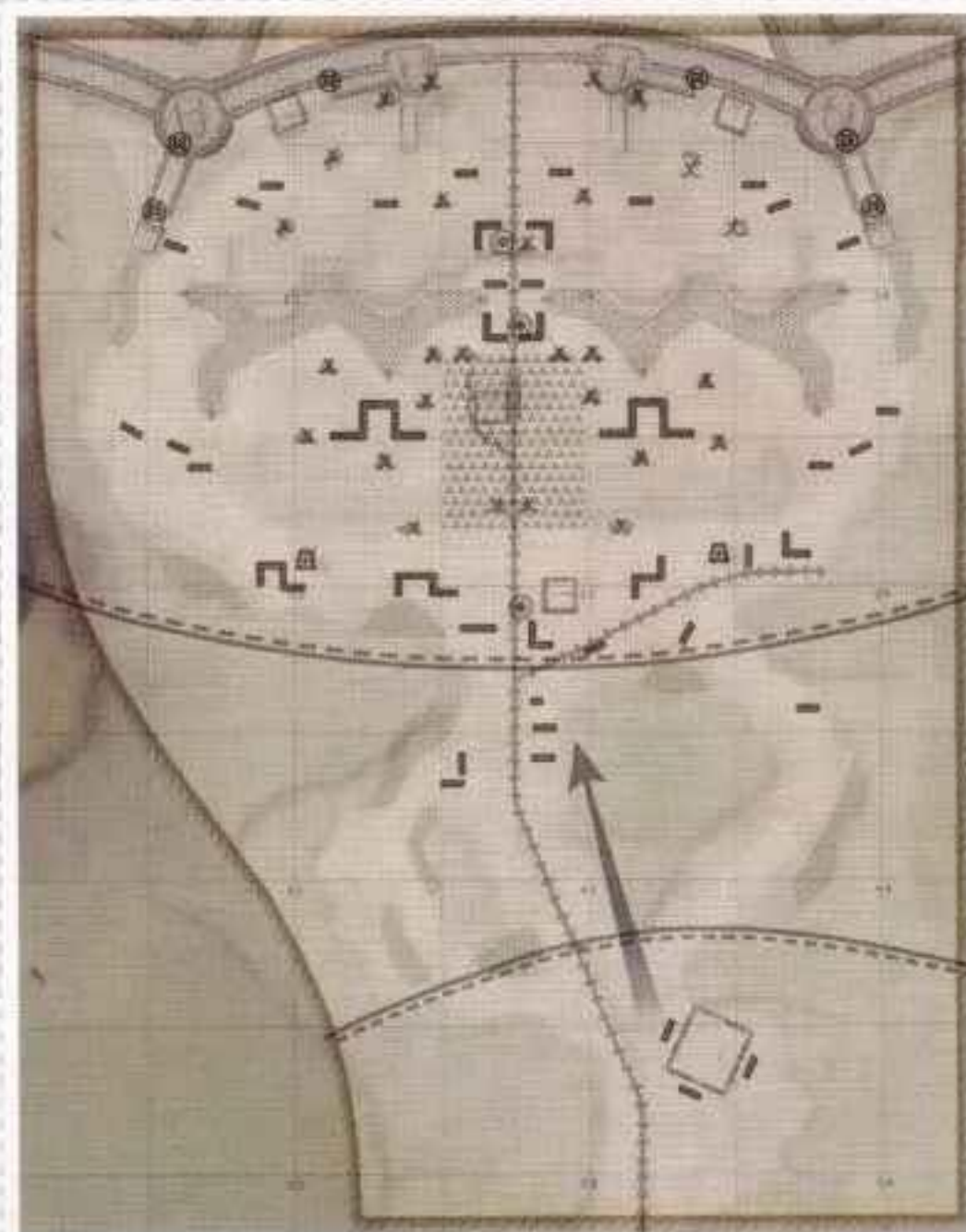


The Cruellest Order

Maximilian and his remaining generals were still within the walls of Ghirlandaio, though their morale had taken a considerable hit after the defeat at Naggiar. Hoping to redeem herself, Selvaria begged Maximilian for another opportunity to prove her worth. Maximilian's emotionless reply was that Selvaria's final orders were to use her "Final Flame" to destroy the Gallian forces that arrived at Ghirlandaio. Selvaria was at a loss for words, knowing what this order meant for her. Maximilian then left Ghirlandaio with Jaeger in order to make his own final preparations.



THE MAIN GATES OF GHIRLANDAIO

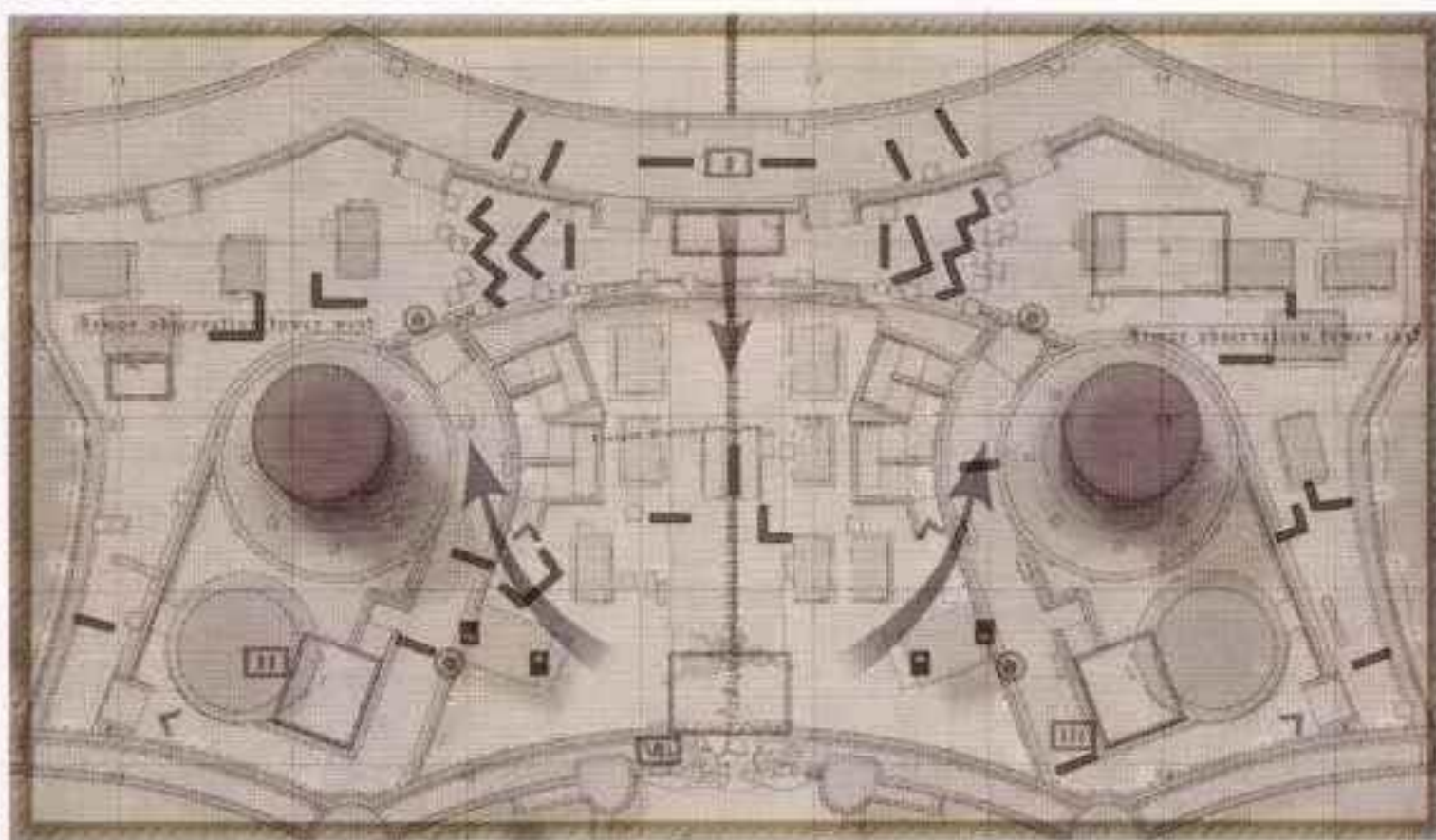


One Human's Struggle

When Squad 7 made their way past the main gates of Ghirlandaio, they were greeted by Selvaria. Armed with only a rifle, Selvaria was noticeably lacking the blue glow of a Valkyrian. As Squad 7 looked up at her from below, Selvaria issued a challenge to Alicia, not as a Valkyrian but as a human being. It seemed quite clear that Selvaria was hoping to find some answers through their encounter.



GHIRLANDAIO FORTRESS INTERIOR



Selvaria's gunfire rained down on Squad 7 from atop the fortress walls. By approaching her from two sides, Squad 7 was finally able to capture Selvaria.



For Whom, for What?

Acknowledging her defeat, Selvaria surrendered quite peacefully. Perhaps hoping to find answers of her own, Alicia asked Selvaria why she had decided to use her Valkyrian Power in the first place, but Selvaria could tell that their positions were far too different to allow for any common ground or understanding. Damon arrived to personally escort Selvaria out of Ghirlandaio, and had his men beat her mercilessly into submission. As she was taken away by Damon and his men, Selvaria asked the militia to escort her troops out of Ghirlandaio.



SELVARIA'S SWAN SONG



The Valkyria's Flame

Damon was taking a moment to sit in the commander's seat, quite pleased with himself, when Selvaria began to glow with Valkyrian Power. Quite certain that the militia and her men were a safe distance away from Ghirlandaio, Selvaria unleashed the Final Flame of the Valkyria. The radiant light engulfed all of Ghirlandaio, and everyone within it, including Damon. On their way back to the capital, Squad 7 bore witness to the final moments of Ghirlandaio.



GHIRLANDAIO ENGULFED IN FLAMES



A New Threat

Sensing that Selvaria was responsible for the light that had consumed Ghirlandaio, Alicia understood that Selvaria had found her "answer." Before Squad 7 had a chance to get over the shock of what had happened at Ghirlandaio, they received a new report that a large, unidentified weapon had emerged from Kladen Forest, and was rapidly closing in on Randgriz.



16

THE MAIDEN'S SHIELD

CHAPTER 16



The Marmota

The dark shadow that had plowed through the dense trees of Kloden Forest was Maximilian's newest weapon, the land-based battleship known as Marmota. Maximilian stood on the bridge of Marmota, his lips curled up in a smug smile. As Marmota continued its progress towards Randgriz, Maximilian received a report that Ghirlandaio had been destroyed, along with the Gallian army's main force. Maximilian's confidence was bolstered with the knowledge that Selvaria had done her duty, and that the Gallian army no longer had any way to hinder his progress. At Maximilian's orders, Marmota headed towards Randgriz at full speed.

Operation Maiden's Shield

The militia was busy building a plan around the information that their scouts had gathered regarding Marmota. It was decided that the militia would lure Marmota into the minefield in the valley north of Kloden Forest, while the army defending Randgriz would hit Marmota with focused fire.



After the briefing, Alicia approaches Welkin but stops herself short and walks away without sharing her thoughts.

Cordelia's Stand

In Randgriz Castle, Princess Cordelia had made the decision to take action in the defense of her country, but Chancellor Borg locked her away in her room before she got the chance. It was Borg's plan to offer Cordelia up to the Imperial army in exchange for a position of political authority after the war.

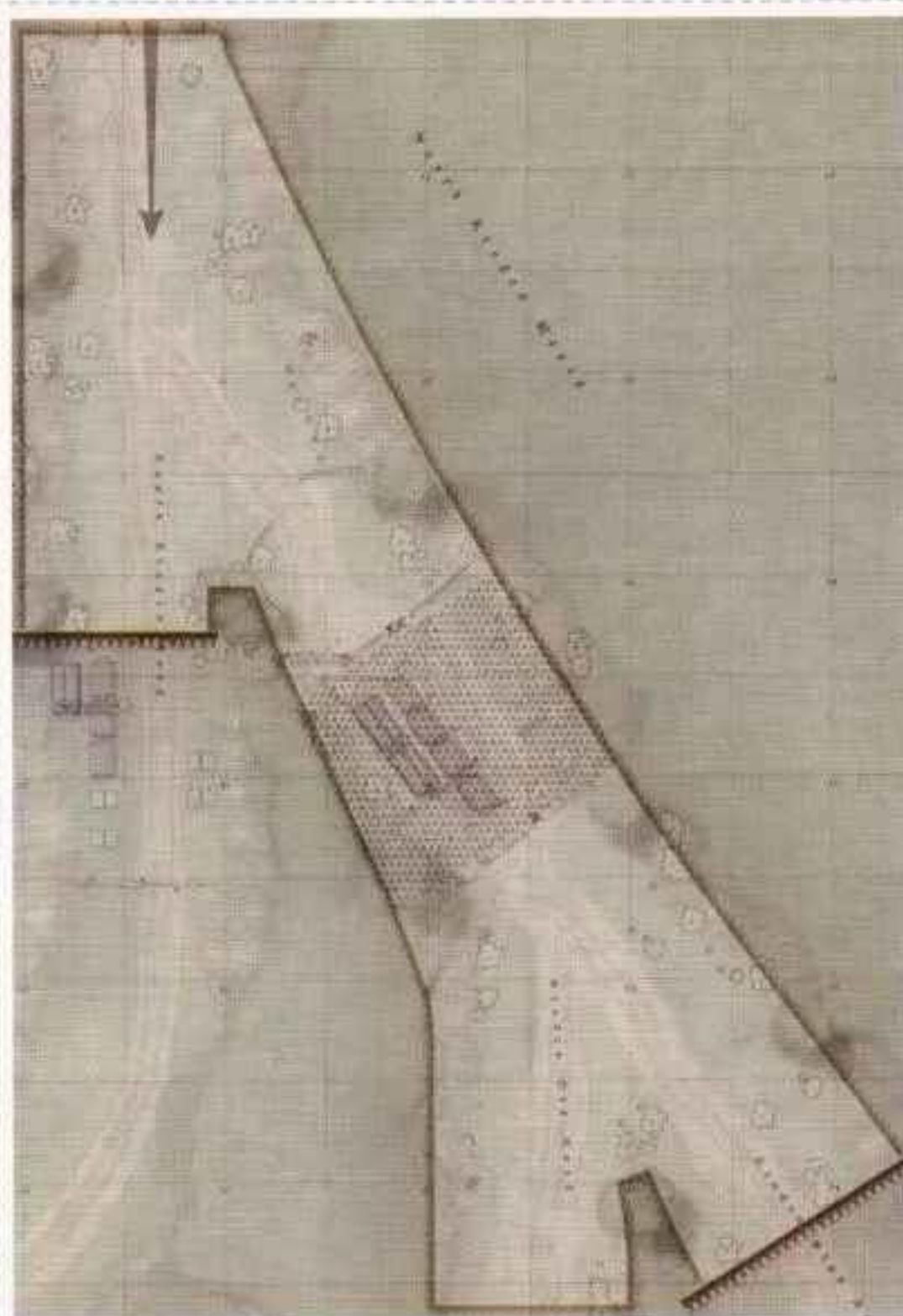


Luring the Beast

Through the use of carefully placed ragnite explosives, the Gallian forces were able to cause a landslide, forcing Marmota to take a route directly through the minefield.



THE DRY VALLEY IN SOUTHERN RANDGRIZ



Love

Marmota casually passed through the minefield, unhindered by the mines and the attacks from the Gallian army. Everyone's hopes were instantly dashed, as they quickly became convinced that Marmota was invincible. Having made up her mind, Alicia walked out into Marmota's path, her body enveloped in the blue light of the Valkyries. Just as Selvaria had sacrificed her own life for the one she loved, Alicia was now prepared to offer up her life in exchange for those she held most dear. But Selvaria had also ensured that Alicia and her friends would not have to resort to the choice that she had. Leaping out of the tank, Welkin ran through numerous explosions, desperate to reach Alicia before it was too late.



ALICIA STANDS ALONE BEFORE MARMOTA



The Proposal

Despite being surrounded by heavy fire from Marmota, Alicia was able to damage the juggernaut with the power of her lance, and prepared to use her Final Flame. Welkin made it through all of the explosions to arrive by Alicia's side just in time to tell her how he really felt about her. Confessing his love for her, he asked Alicia to marry him by offering her a ring he had crafted out of the Lion's Paw flower that she had placed on his uniform earlier.



ALICIA RECEIVING THE LION'S PAW RING



Squad 7 Moves Out

The moment the young lovers' hearts became one, the light of Alicia's Final Flame scattered into a shower of tiny lights that surrounded them in what appeared to be a beautiful blessing. The members of Squad 7 and Ellet ran up to Welkin and Alicia, offering various words of congratulations. Realizing how close she had come to leaving her family forever, and overjoyed by the fact that she would live to be with them again, Alicia's eyes filled with tears. Though this was indeed a happy moment for Squad 7, they all knew the battle was not over yet. At Welkin's command, Squad 7 headed for Randgriz in pursuit of Marmota.



Though they did not succeed in stopping Marmota, Squad 7 had a renewed sense of conviction as they headed for Randgriz.

THE BRIDGE TO HOPE

CHAPTER 17

Champion of a Lost Land

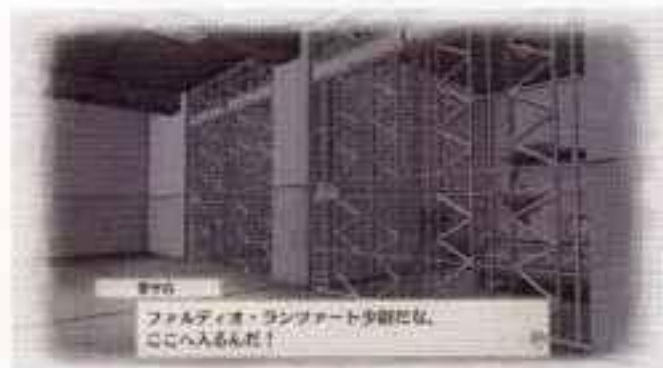
Squad 7 hurried back towards Randgriz, but found their way barred by Jaeger's heavily armored unit, which had set up a blockade at the Great Vase Bridge. As the two forces stood face to face, Jaeger openly admitted that he had no personal quarrel with Squad 7, and even went so far as to say that he knew what the Empire was fighting for was not fair or just in any way. Still, he had come this far for the sake of his homeland, and the only way for him to restore his homeland was by defeating Squad 7. Jaeger sent every last tank under his control into battle against Squad 7, hoping to put a stop to their interference.



Jaeger was fighting for his homeland. He was willing to do anything to succeed, even if it meant he wouldn't have a place in the world after the war.

A Friendship Lost

Faldio found himself in a military cell, a punishment he found rather ironic since he was much safer now than he ever had been on the frontlines. As he sat there alone, Faldio thought about Welkin, and how their thoughts regarding the war had become so different without them noticing. The many fond memories of Welkin running through his mind caused Faldio to wish out loud for another chance to speak with his old friend, to discuss the future of their country and how they think it should be.



Faldio had knowingly betrayed Welkin, but that had not changed how he felt about his dear friend.

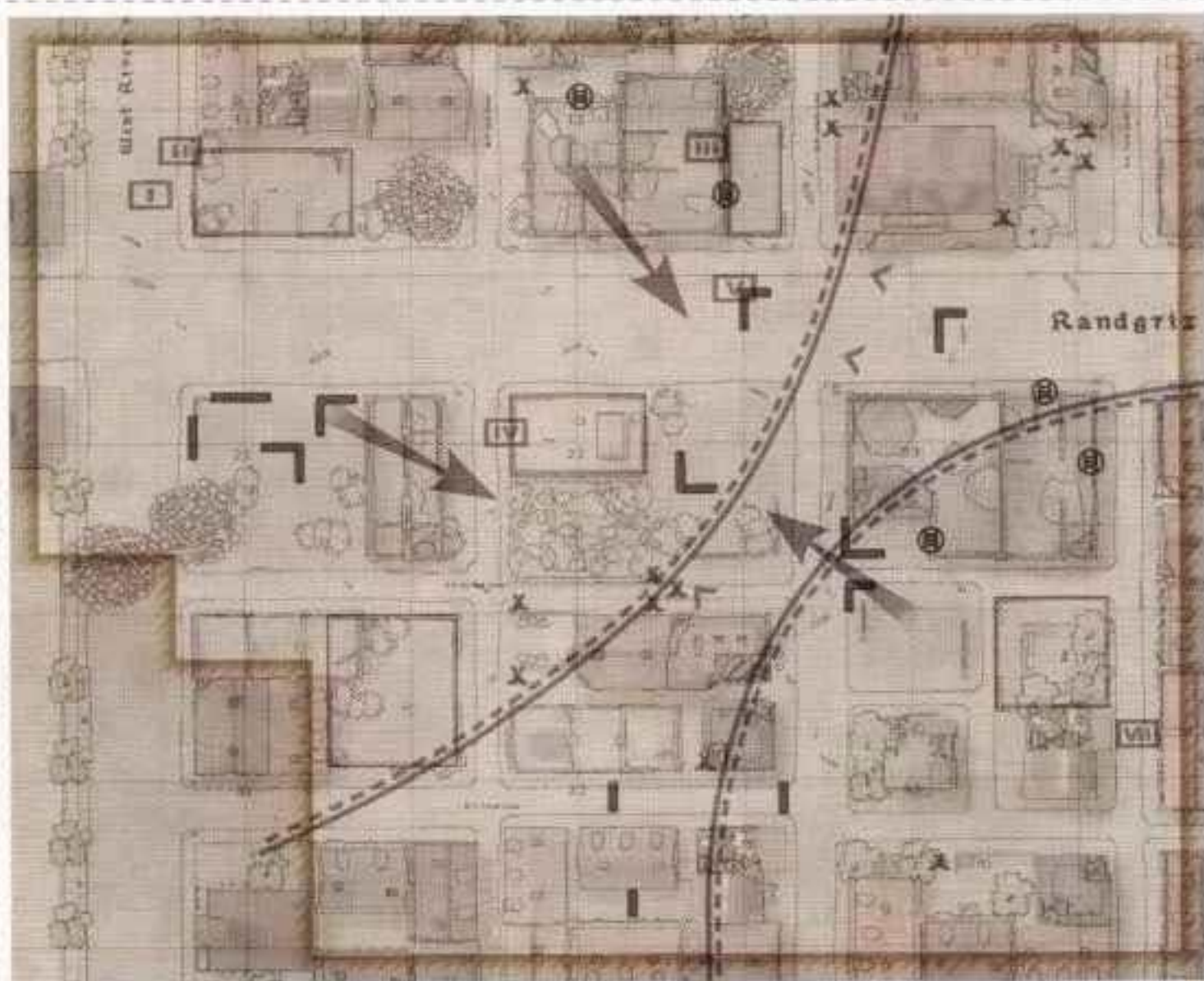


Jaeger's Battle

Jaeger rode into battle in Lupus Regnum, an upgraded version of Lupus, his favorite tank. Jaeger was reinforcing and repairing Lupus Regnum's armor as they fought. Squad 7 was hard pressed by Jaeger's unit, but steadily cleared each of their positions one by one until Lupus Regnum was the only one left. They gradually wore away at Lupus Regnum's external armor before delivering the final blow to the main body.



EASTERN VASEL



The Great Vase Bridge had made Squad 7 famous, and it once again became the stage of battle. Welkin and the others felt their love for their country being tested as they fought their way through these familiar streets.

True Strength

Though he had lost the battle against the militia, Jaeger did not seem troubled. After making sure that his troops had safely fled the area, Jaeger sent a final messenger to Maximilian. In his message, Jaeger warned Maximilian against underestimating the militia. He also noted that he would be leaving the Empire and its army. Jaeger knew why he had lost the battle against Squad 7, and it had shown him the error of his ways. A country was not meant to be ruled by sheer military force, but by the spirit of its citizens, and the bond they share with one another. Leaving his cautionary message in the care of the royal messenger, Jaeger disappeared into the dark pillars of smoke.



The Capital Falls

Elated with their victory over the famed general Jaeger, the militia was preparing to continue their journey to the capital when Captain Varrot reported that Marmota had reached Randgriz. After tearing through the main gates of Randgriz, Marmota barely took note of the military force guarding Randgriz as it drove directly into Randgriz Castle without stopping. With a giant hole where the main entrance once stood, the capital city of Gallia had fallen into Imperial hands.



MARMOTA PLOWS THROUGH RANDGRIZ

Marmota forced its way through the main gates and into the castle walls. The almost instantaneous fall of the capital city made all of the previous battles seem small and meaningless.



SHADOW OF THE VALKYRUR

FINAL CHAPTER

The Real Cordelia

Walking into the throne room of Randgriz Castle, Maximilian declared his intention to use the power of the ancient "Valkyrian Holy Lance" kept at the castle to rule the entire continent. He also announced his plans to take Princess Cordelia as his wife to continue the Valkyrian bloodline of the Randgriz household to further solidify his position as ruler. Upon hearing Maximilian's plans for the future, Cordelia revealed the truth about the Randgriz household, and the fact that she was a Darcen. With the powerful Holy Lance within his grasp, however, Maximilian did not seem overly concerned about Princess Cordelia's true identity. Instead, he merely repeated his offer saying, "If you wish to protect Gallia, you will become my queen."



THE TRUE IDENTITY OF THE RANDGRIZ FAMILY



The Valkyrians and the House of Randgriz

Arriving from the north with their ability to manipulate the power of ragnite and armed with their "Holy Lance," the Valkyrians had started their wholesale slaughter of the indigenous Darcen people. The Valkyrians made their way across the continent, razing villages and murdering countless innocents. The Randgriz household made the decision to betray their fellow Darcens and aid the Valkyrians in their conquest. Once the Valkyrians had secured control of the continent, the Randgriz family was granted the city of Randgriz and were tasked with the safekeeping of the Holy Lance. At that point, the Valkyrians rewrote history, including the origins of the Randgriz household and the information regarding the Holy Lance.



MAXIMILIAN'S WEDDING PROPOSAL



Jailbreak

Chaos had broken out around Faldio's cell, and when he inquired about the commotion, one of the guards told him about the Imperial occupation of Randgriz Castle. Knowing that Maximilian's objective was no doubt the Valkyrian Holy Lance, Faldio lured the guard into his cell. Faldio hurriedly departed for Randgriz Castle after escaping from his cell by strangling the unfortunate guard.



Final Preparations

The militia was holding a quick briefing before moving in on the capital city. Captain Varrot was concerned over her troops' morale, considering the bleak circumstances, but they lightheartedly joked about how they were used to executing perilous operations by now. Ellet then requested permission to announce the militia's imminent arrival over the radio, to let the people of Randgriz know that they had not been abandoned.



Stowaway

Faldio had arrived at Randgriz before the militia, and had silently made his way aboard Marmota. When he heard talk of the Imperial soldiers attaching the Holy Lance to Marmota, Faldio confirmed that he had been right about Maximilian's intentions. He immediately began preparations to stop Maximilian from achieving his objective.

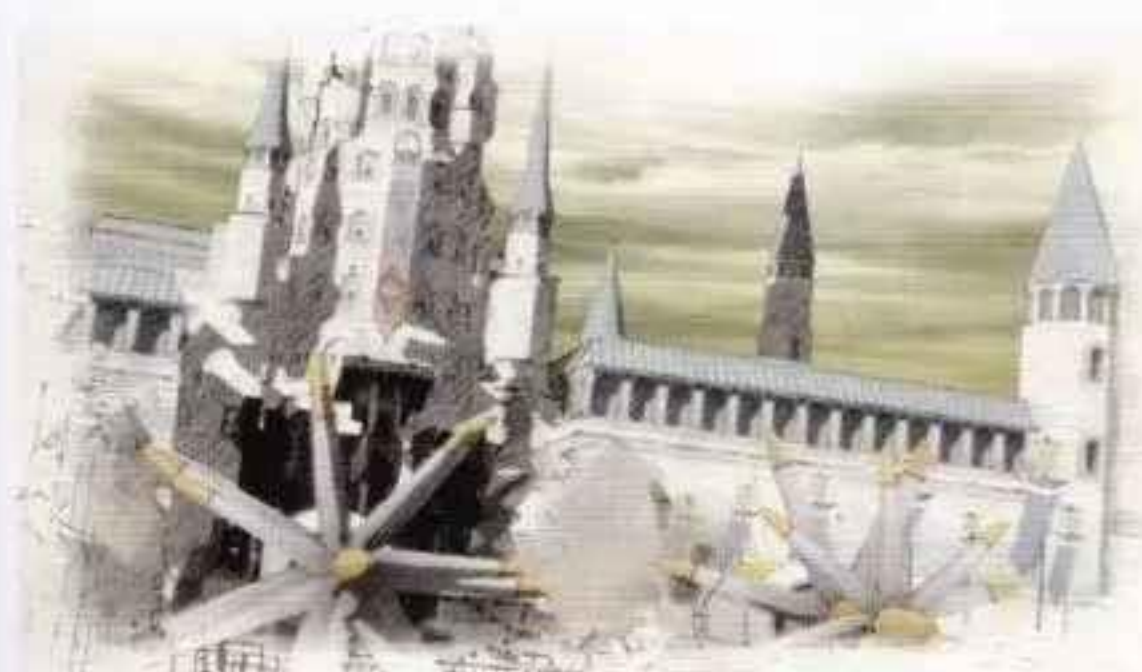


Faith Alive

Maximilian was forcing his way through the marriage ceremony with Cordelia when Ellet's report reached the ears of the people of Randgriz, announcing the approach of the militia and inspiring hope in the hearts of all Gallians. Borg was still glued to Maximilian's side in an attempt to curry favor with the Empire when Maximilian suddenly ordered Borg's execution. With that matter settled, Maximilian headed for Marmota in order to meet the advancing militia.



THE PEOPLE SEND THEIR HEARTS OUT TO SQUAD 7 UPON HEARING ELLET'S REPORT



Maximilian uncovered the Holy Lance, which had been kept safely hidden by the Randgriz household since ancient times.

The Marmota's Purpose

As Marmota lurched to life once more, the lone spire that had always been referred to as the horn of the unicorn that was Randgriz Castle crumbled to expose the enormous Holy Lance that had been hidden within it for all these years. With the Holy Lance now securely attached, Marmota's true form was finally revealed.



The Holy Lance

The Holy Lance was the massive weapon used by the Valkyrians during their conquest of the continent ages ago. It was originally mounted onto a large ark, and was used to raze countless towns across the continent. Similar to the lances and shields used by the Valkyrians in battle, the Holy Lance is composed of a high density of raw ragnite. After the Valkyrians had conquered the continent, they hid the Holy Lance within a portion of the structure of Randgriz Castle, and left the Randgriz household to guard it. It is said that Marmota was developed based on the original design of the ark used by the Valkyrians, but Maximilian was the only one who knew the whole truth.



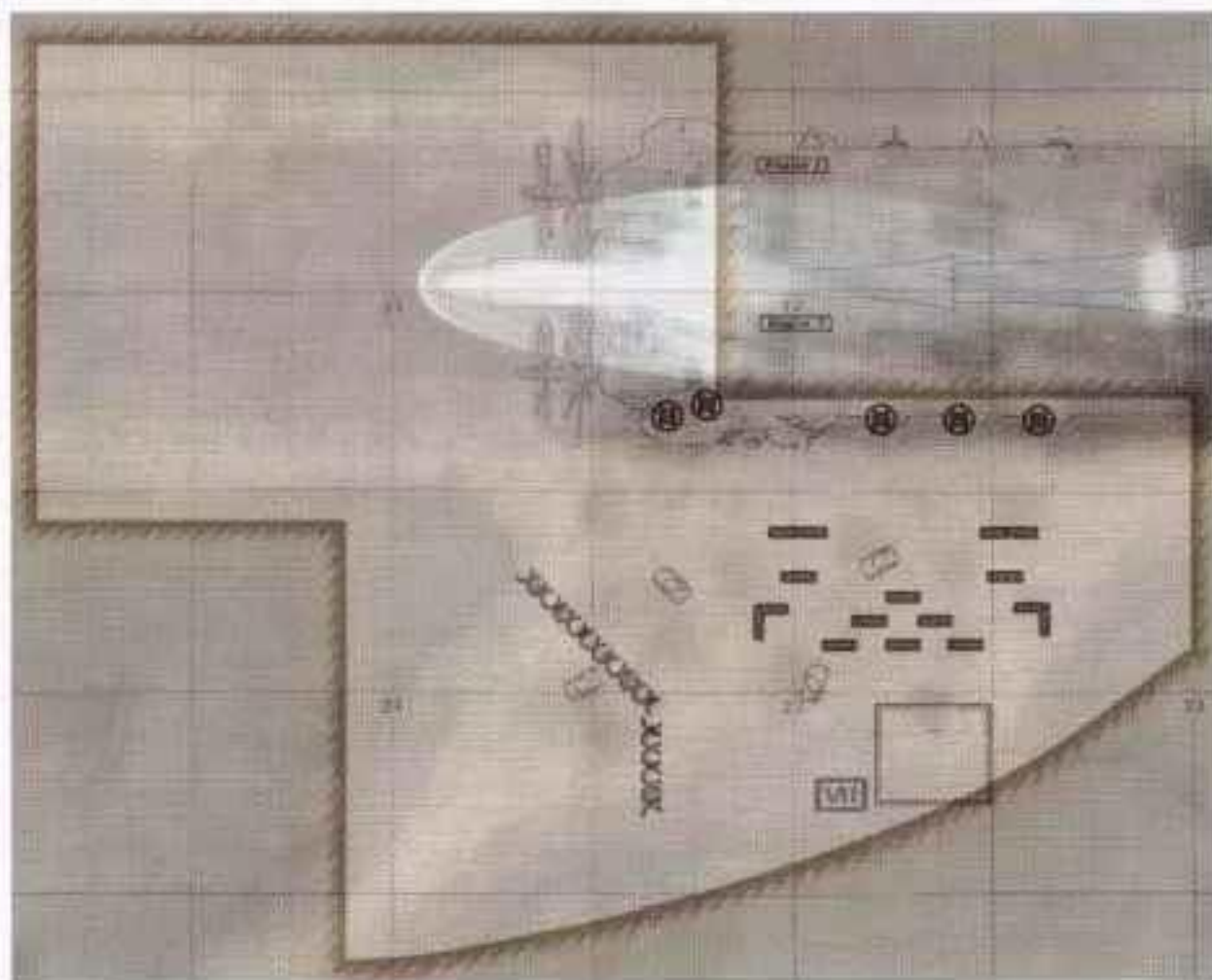
The Valkof

Leaving Randgriz Castle behind, Marmota activated the Holy Lance as it closed in on the militia. The blue beam launched from the Holy Lance consumed a nearby village, a portion of the militia's forces, and erased a mountain. This was the might of the Valkyrian Holy Lance, the ultimate weapon used by the Valkyrians to conquer the Darcens and their lands. Maximilian felt that his victory was guaranteed at this point. Welkin and the other members of the militia could not hide the fear instilled in them by this terrifying weapon, but it was this very monster that the militia would have to defeat at all costs.

The beam fired by the Holy Lance was powerful enough to carve a piece out of a large mountain range, and any soldiers or buildings caught in its path were instantly vaporized.



ALONGSIDE MARMOTA



Bringing Down the Behemoth

By focusing their attacks to the areas that Alicia had damaged during her Valkyrian assault, Squad 7 were able to get aboard Marmota. Princess Cordelia showed up on the battlefield with her personal guards to offer assistance to the militia. The Holy Lance was protected by an impenetrable sheath of light, but the militia was able to destroy it by first targetting the cooling systems on either side, followed by the power generator. Thus was the ancient weapon of mass destruction cut short before it was able to do too much harm.



Maximilian's Final Gambit

When Squad 7 attempted to cross the deck of Marmota in order to get to the main control room, they were greeted by the sight of Maximilian with a disturbing contraption attached to his body. These eerie replicas of the Valkyrian lance and shield were the products of the Empire's most advanced technology.



Maximilian's Vision

Maximilian's mother had not been of noble birth, and Maximilian had always been treated with disdain as a result. As Maximilian changed his weapons, he revealed that his intentions were to take revenge on the Empire for the assassination of his mother and her vassals under the guise of a train accident. He claimed that the power of the Valkyrians was the answer, and that he would use this terrifying power to conquer the entire world. Upon activating his artificial Valkyrian lance and shield, Maximilian was surrounded by a bright blue light as he became the world's first Valkyrian of scientific creation.



THE SYNTHETIC VALKYRIAN

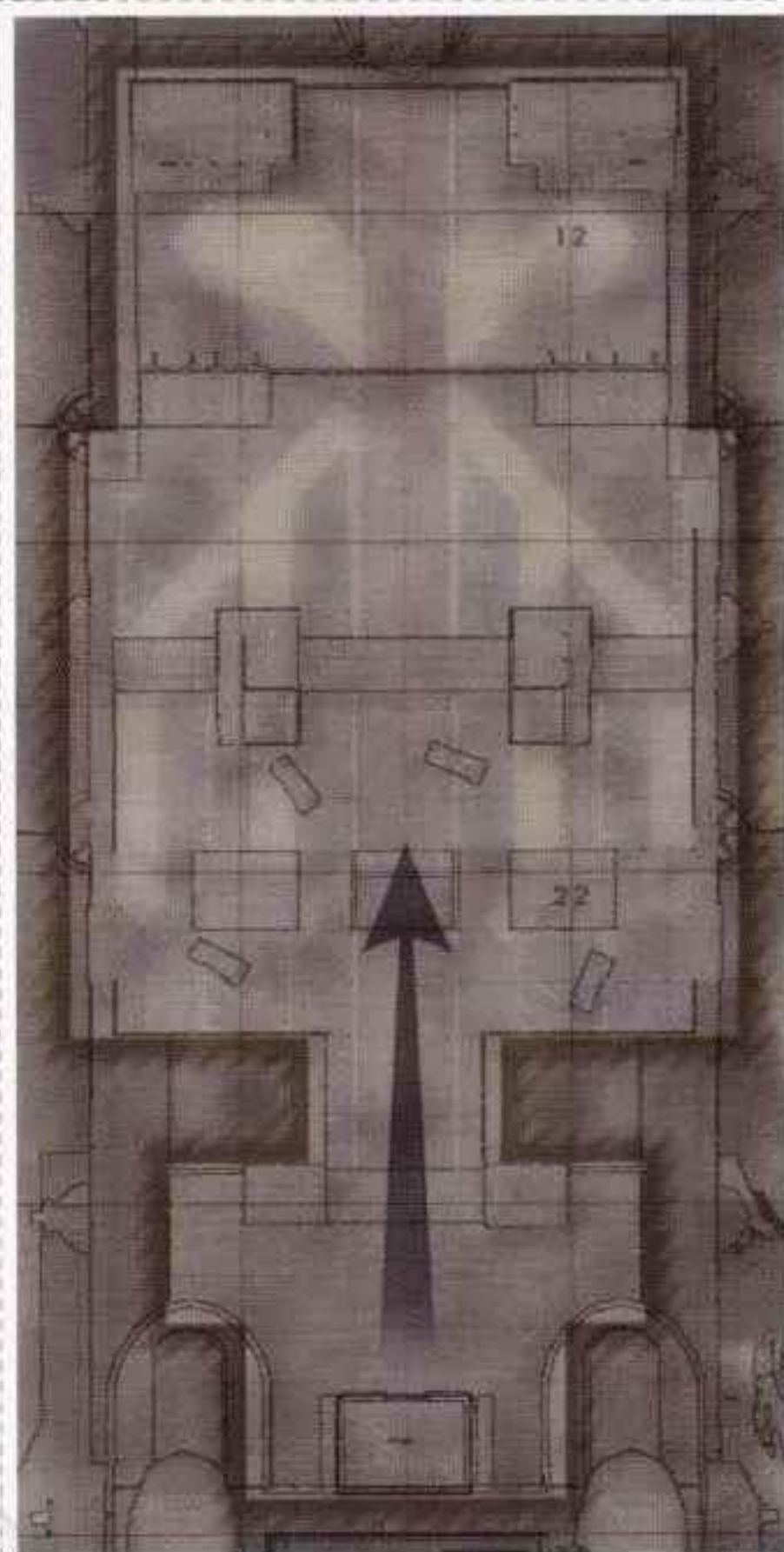


Ambition Thwarted

Though Maximilian's Valkyrian Power was not natural, it was still formidable. He proved to be quite invincible until the power generators in the surrounding towers were destroyed, weakening him and making him vulnerable to normal attacks. Thus was Maximilian the Valkyrian brought to his knees.



MARMOTA'S DECK



Escape

Realizing that his defeat was imminent, Maximilian decided to use his "Final Flame" to ensure that Squad 7 would share in his death. But even as he prepared to unleash his final attack, Maximilian was cut off from his last source of power. Faldio had been the one destroying Maximilian's power generators, and after he was done with the last generator, he appeared behind Maximilian. Grappling with Maximilian, Faldio dragged the would-be king to the giant hole that had appeared on the deck of Marmota. Just before dropping down the dark hole, Faldio apologized for his mistake. Then, the two young men who had been blinded by power met their demise together, at the bottom of the dark pit.



FALDIO PUTS AN END TO MAXIMILIAN'S AMBITIONS



The Great Escape

As Maximilian fell into the depth of Marmota, explosions began erupting all over the giant battleship. The deck was quickly surrounded in flames, and Welkin quickly ordered his comrades to escape. Alicia and Welkin were the only ones who had been trapped inside the ring of fire, but Alicia showed no fear, stating that she could accept any fate as long as they were together. Unbeknownst to the young couple, however, a friendly craft was making its way through the blue skies towards them...

Epilogue

A few years had passed since the battle on Marmota. The seeds that Alicia had scattered all those years ago had spread, and the hills outside Bruhl were now covered in Lion's Paw. The former members of the militia had gone their separate ways, while Alicia and Welkin were living in Bruhl as a married couple along with Isara, their young daughter. As Welkin walked through the streets of Bruhl, he felt that the merry sounds of his family and the scent of freshly baked bread was proof enough that peace had once again returned to Gallia.



The view of Bruhl from the Lion's Paw-covered hills showed that the town had been completely rebuilt in the years following the war. Even the iconic windmill at the center of town had been restored to its former glory.



FOR WHOM DESTINY UNFOLDS

REPORT



In Search of Truth

A few days after the "Midsummer Incident," Hans somehow found himself mixed up in one of Ellet's harebrained schemes. She was attempting to sneak into Randgriz Castle to get an exclusive interview with Princess Cordelia. The Randgriz household had always been unusually strict regarding the release of any information pertaining to the members of the Randgriz family, so Ellet had some burning questions that she wanted Cordelia to answer. These "important" questions involved Cordelia's favorite foods, hobbies, and potential romantic interests.



Cordelia's Secret

Once inside the castle walls, Ellet is discovered by the guards but manages to get away from them and locate Princess Cordelia. Upon seeing Cordelia, Hans made a headlong charge at the princess, knocking her headdress off and revealing a head of jet-black hair. One look at the telltale colors of Cordelia's hair told Ellet that the princess was secretly a Darcsen.



Unaware that Ellet was watching her from the shadows, Cordelia proceeded to carry on a pleasant conversation with Hans.



Journalistic Integrity

Cordelia had led a solitary life, bound by the destiny laid out by her Randgriz ancestors and ensnared by Borg's political ambitions. Hans was a visitor from the outside world, a place the lonely princess often dreamed of.



JOURNALISTIC PRIDE

The next day, Ellet reported in to Alicia and the others, who had been worried sick that the bold reporter had been locked up in the castle dungeon. Ellet told her friends that she had gotten a surprising story thanks to Hans, but that she did not intend to release the story until she got more facts. Though she insisted that she simply did not want her story to be treated as idle gossip, Ellet had other reasons for keeping her discovery to herself.



Instead of being excited about exposing the princess of Gallia as a Darcsen, Ellet kept a level head about the matter and refused to release the story until she got more of the background story.

WAR WITHOUT WEAPONS

REPORT

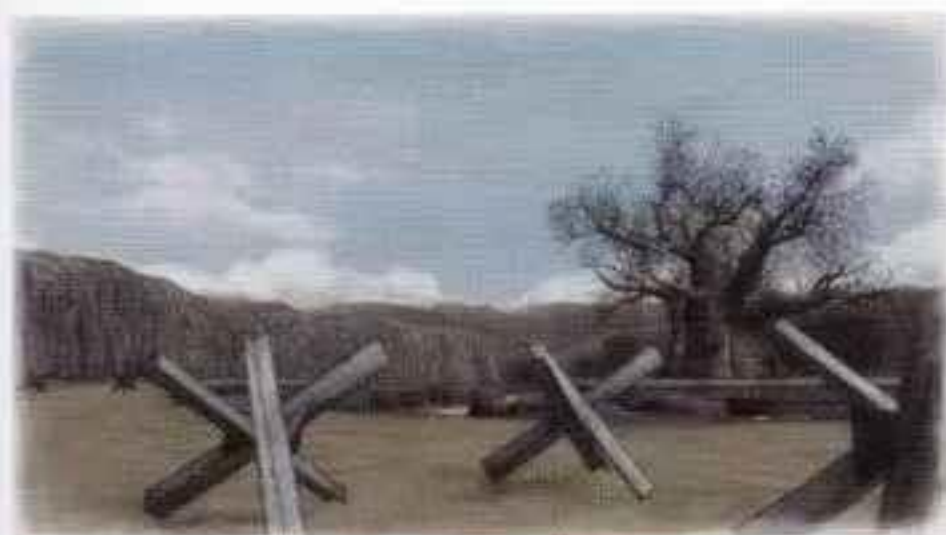
The Darczen Hunt

Just before the Naggar Campaign, Welkin and the others had received word that the Empire had resumed their Darczen hunting. The Imperial Darczen hunters had crossed the border and were hunting Darczens on Gallian soil. Concerned that Squad 7 had seen too many battles without rest recently, Captain Varrat offered to appoint a different squad to the task, but Rosie specifically requested that Squad 7 be given the order. Rosie had been affected by Isara more deeply than anyone realized.

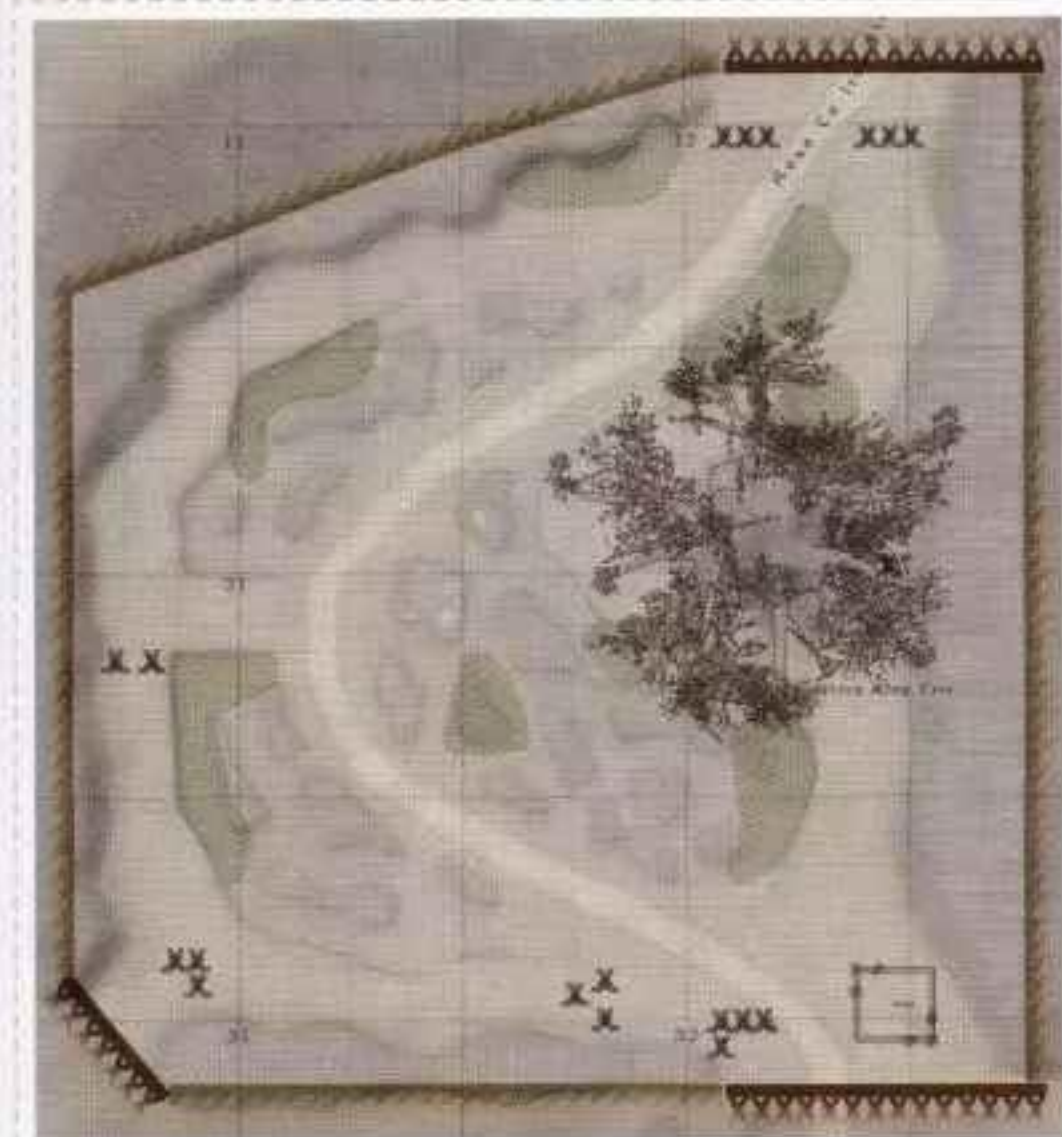
Oppression of the Darczens

The Darczens had long been the victims of abuse and unjust executions. Even after the middle ages, the Empire continued their violent persecution of the Darczens by forming a specially trained unit known as the Darczen Hunters. These hunters not only searched their own lands, but even traveled into neighbouring territory in search of their hated prey.

Captain Varrat was uncertain about sending Squad 7 out on another mission without rest, but she was persuaded by Rosie's passion and the pleas of the other members.



WASTELAND SURROUNDING THE GREAT TREE



Hunting the Hunters

Within the borders of Gallia, the Darczen Hunters had organized a system where they would find and hunt defenseless Darczens, only to scatter and flee when any Gallian forces arrived.

They would then gather at a predetermined location to regroup and resume their hunt. Squad 7 was determined to seek out every last one of these despicable hunters.



Rosie's Story

After the battle, Rosie met a young Darczen boy who shared his sorrow at the plight of his people. In an attempt to console the boy, Rosie told him about her family, and how they had all been killed when they got caught in the middle of a Darczen hunt. She told the boy that she had always blamed the Darczens for the death of her family, but that a single Darczen girl had made her rethink her prejudice. Rosie went

on to tell the boy that her Darczen friend was no longer of this world, but that she had always wished for a world where everyone could get along and live in harmony. Rosie confided that she intended to make her friend's dream a reality through the power of her song, and that there was no "right way" to change the world, so the boy should do whatever he could to do his part.

Checking In

Rosie stood before Isara's grave, telling her about the young Darczen boy she had met, and how his dream was to become a doctor. The world wouldn't change overnight, she knew that, but Rosie now had the conviction necessary to help the world make its slow progress towards a new and better future.



Faced with a young boy who was born into a world that despised him, Rosie felt compelled to share her story with him, something she had not done with anyone else.

ENTER THE EDY DETACHMENT

ADDITIONAL REPORTS

On Their Own

Edy and a few of the other members had been separated from the rest of Squad 7, due to distractions like the pursuit of enemy soldiers, puppies, and other strictly military duties. As they tried to make their way back, Marina spotted a unit of Imperial troops attacking a nearby village.



This small band of militia troops spontaneously gets dubbed "Team Edy" due to a casual comment by Homer.



A Love Passed On feat. Edy

After successfully rescuing the villagers and Rosie, Edy decides to reward her team with a impromptu live performance. She selects the beautifully moving song Rosie had dedicated to Isara, but...



Edy's teammates almost didn't survive the torture of her passionate singing.



Rosie in Danger

As Team Edy worked their way through the enemy forces, they suddenly get a report over the radio that Rosie has sustained heavy injuries and is trapped in a dangerous area. Upon hearing the news, Edy panics and nearly has a nervous breakdown.



After an unexpected scolding from Homer, Edy regains her senses and her team heads off to rescue Rosie.



Live Performance

Whether you get to see Edy's special concert or not all depends on the performance of your troops. You must score the highest rank in order to hear Edy sing (though you may not actually want to).



BEHIND HER BLUE FLAME

ADDITIONAL FRAGMENT

The Witch's Summons

Johann became an Engineer because he was afraid of the action at the frontlines, but was assigned to Selvaria's squad and soon found himself acting as her personal guard. In a conversation with Selvaria, Johann shared his concerns about getting in the way, but Selvaria kindly reminded him that a battle is won through the cooperation of many, and reassured him that he would not be alone on the battlefield.



As Johann fought alongside Selvaria, he witnessed the rumored battle prowess of the Valkyrian, but also came to know another side of the intimidating woman.



A Witch Alone

After the battle, the sudden rush of relief causes Johann to lose consciousness. When he awoke, he was thoroughly embarrassed by what had happened, but Selvaria praises him saying they all have a role to fulfill, and that Johann had performed his duty with distinction.



Johann realizes how lonely Selvaria's existence must be when she tell him that a Valkyrian's only place in the world is on the battlefield.



To the Witch's Aid

Having forced the Gallian troops out of Ghirlandaio, the Imperial army proceeded to chase after the fleeing Gallians. Selvaria becomes affected by a poisonous gas released by Damon, which prevented her body from moving freely and put her in a very vulnerable position. Headless of the danger, it was Johann who rushed to Selvaria's side to offer aid.

Recalling Selvaria's words, Johann succeeds in rescuing her with same help from his comrades.



The Azure Witch

Selvaria, also known as the "Azure Witch," terrorized the Gallian forces on the fields of Naggia. There are rumors, however, that a small detachment of Gallian troops was lured into the Ghirlandaio fortress before the actual battle of Naggia, where Selvaria tested her powers in a war-up battle against the unwitting volunteers. There is no official record of this event by the Empire or Gallia, so it has remained as nothing more than a rumor.



Dinner with the Witch

Johann's valiance made headlines on the local newspaper. Selvaria was also quite pleased with his performance, and rewarded him with a special dinner that she prepared herself. From this day forward, Johann was reassigned to scout duty at his request, a request he had submitted in the hopes of fighting by Selvaria's side at the frontlines.



Characters

Valkyria
Chronicles

Whether by force of will or twist of fate, these are the people who found themselves caught in the maelstrom of war. In this section, we put the spotlight on the characters of Valkyria Chronicles.

Welkin Gunther

CHARACTER PROFILE: GALLIA

ウェルキン・ギュンター

Welkin Gunther

Voice: Susumu Chiba

GENDER: MALE

AGE: 22

HEIGHT: 175CM

WEIGHT: 71KG

ORIGIN: BRUHL, GALLIA

EDUCATION: UNIVERSITY OF RANDGRIZ,
BIOLOGY

RANK: LIEUTENANT

CLASS: TANK COMMANDER

SKILLS: TACTICAL COMMAND

HOBBIES: SKETCHING, STUDYING ANIMALS, FISHING

DREAM: TO BECOME A TEACHER

HABITS: STUDYING HIS ENVIRONMENT,
SCRATCHING THE BACK OF HIS HEAD (WHEN THINKING)

"I'll protect you.
You mean so much
to me...
I'll keep you safe, no
matter what."

The Hero's Son who Studies Biology

Welkin was born in the small town of Bruhl during the first European War. His father, Belgen Gunther, came to be known as the "Hero of Gallia" after the war for his many valiant accomplishments.

Though he lost his mother to the chaos of war, Welkin led a relatively peaceful life with his father, their servant Martha, and Isara, whom Belgen had adopted as his daughter.

Welkin enjoyed a great relationship with his father, and the two often went out to fish or sketch together. Belgen had suffered many losses during the war, including his beloved wife and the many comrades he had considered as brothers. The grief he felt over these losses left a deep scar in the hero's heart, but the quiet time he spent with his son always brought a genuine smile to his face. Still, the grief was too much for one soul to bear, and Welkin lost his father to a heavy illness at the tender age of 13. Welkin always notes that these little expeditions with his father are what introduced him to his love of nature.

After Belgen's passing, Welkin was able to support himself and Isara with the help of Martha. Eventually, his passion for nature evolved into an academic interest, and he enrolled in a biology course at the University of Randgriz.

As the second European War became more of a reality for the people of Gallia, little skirmishes along the border caught Welkin's attention. He decided to head home to Bruhl in order to pack up their household belongings and move to the safety of the capital city. Unfortunately, the very day Welkin arrived in Bruhl was the day the Imperial troops attacked.

Once Welkin returned to Randgriz, he was drafted into the Gallian militia. Due to his extensive military training at the University of Randgriz, Welkin was immediately eligible for the rank of a commissioned

officer as well as tank commander. His credentials, coupled with the way he had handled himself in the battle at Bruhl, got Welkin assigned as the lieutenant in charge of Squad 7 of the Gallian militia's 3rd regiment.

Welkin has a very gentle personality, and can even be considered naive in some ways. He is very open-minded and accepting of everyone, so he will treat everyone with an equal amount of respect regardless of social standing, fame, or rank. These admirable traits are a result of his father's influence, as well as the childhood days he spent growing up with Isara. Though he does have a very studious and intelligent side to him, Welkin does lack what most people might consider common sense, such as the area in the city that his fellow students often went to when looking for some fun, or even something as simple as how to tie a necktie.

Also, though he is generally a peaceful sort, Welkin is certainly not a pacifist. Growing up with Isara meant that he often found himself in physical conflicts when protecting his sister from those who wished harm upon Darcsens. The time he spent studying nature also taught Welkin that all life must eventually come to an end, and he had learned to accept that at a young age.



"I knew I saw some shimmering trout in this river! I can't believe it's already that time of year when they are swimming upstream."

Nature Enthusiast

Ever since he was a young boy, Welkin always spent his free time studying the various creatures in his environment, and has discovered at least three new insects in his lifetime. After joining the militia, Welkin used his knowledge of nature to aid his squad's efforts, and to come up with unusual tactics. Though some of his fellow soldiers may argue that Welkin tries to incorporate nature into everything he does a little too much, Welkin's dream is to become a teacher so that he can pass his knowledge on to the next generation.



Leader of Squad 7

Welkin has always treated everyone equally, regardless of status or rank. Even among his own squad, Welkin tried to see things from the perspective of his followers and treated them as equals. His statement to Alicia about how Squad 7 was her family is an opinion that was rooted in his own personal policy.

"I hope to be like a bridge, connecting the hearts of the members of Squad 7."



"I'll protect you. You mean so much to me... I'll keep you safe, no matter what."



Young Man in Love

Welkin met Alicia within the chaos of war, but soon found himself attracted to her admirable personality. He first realized how much she truly meant to him when she was shot on the field. It was later revealed that Alicia was a Valkyrian, an existence that is something much more than human. Troubled by this cruel truth, Alicia attempted to give up her own life in exchange for the safety of those she cared about, but Welkin stopped her by telling her that it didn't matter what she was, and that Alicia was still Alicia, the kind, cheerful girl whom he had come to love. Welkin proposed to Alicia on the battlefield, accepting her as she was and confessing his desire to spend the rest of his life with her.

DESIGN WORK

Welkin Gunther Welkin Concept Art

The art contained in this section are the original concept drawings, and most of them were done by Raita Honjou. Honjou's unique style is definitely worth a look. Though Welkin was portrayed as a bit of an eccentric in the actual game, a lot of the early images of him show him as more of a serious and hardened character. The following pages of art illustrate the long path of trial and error that eventually led to Welkin's final appearance as well as his personality.

This is an early design draft I did of Welkin. Some of the key details like the color of his hair and the structure of his face haven't changed much from this stage. The map case on his left breast was the result of much thought and tinkering on my part, in an attempt to define his character as a tank commander. Looking at this design now, however, I realize that it doesn't seem to incorporate much of the World War II flavor. My bad. (Raita Honjou)



HAIRSTYLE

These images are from the time when I was trying to give Welkin a unique and iconic look above his shoulders. In the end, we went with the more simple hat that you see in game rather than piling a whole bunch of detail onto his head. (Daisuke Tabayashi)



Welkin's ending hairstyle



現状

FORMAL

This is the formal attire for the Gallian militia. This is what they are required to wear when attending official dinners and other events. I like it when they wear their hats deep over their eyes, as it looks so militaristic. (Honjou)



It seems they were considering a white formal uniform as well. This concept drawing led to them using the salute that we are all familiar with.

WELKIN FORMAL

GALLIAN MILITIA EMBLEM (EVERYONE WEARS THIS EMBLEM, REGARDLESS OF RANK)



WITH AND WITHOUT HAT BOTH TO BE CREATED (3/27)



THIS METAL EMBLEM IS THE BUOY

LEATHER

METAL

THE SEAMS ON THE BACK SHOULD BE CURVED



SWIMSUIT

I don't think this style of swimwear would have been particularly unusual during that era, but perhaps I didn't need to be so picky about realism with his swimsuit, considering the noticeably modern swimsuit Alicia ended up with... Still, I think it helps to emphasize Welkin's slightly eccentric personality. (Honjou)



背面



WELKIN CASUAL



HE CARRIES THIS INSIDE HIS BAG



ATTACH THIS TO THE BOTTOM RUBBER FRAME TO KEEP WATER OUT

CLASPS

HOOKS TO SECURE GLASS INTO PLACE

FOLDABLE VIEWING BOX

COMPLETE

CASUAL

I think the worn shoes and short shoulder belt suit Welkin's character very well. We had even planned for him to use a foldable viewing glass box to look into the river in the sketching scene at the beginning of the game. (Tabayashi)



WELKIN MILITARY UNIFORM #1



These are my early drafts for the main character. It's kind of hard for me to look at these now, as I can see how plain and uncool he was. As a game, "Valkyria Chronicles" is not your traditional fantasy game, so we couldn't get all crazy with the outfits. We wanted to keep a certain level of realism with everything in the game to give it that believable atmosphere. Trying to find that balance between "awesome" and "realistic" was something that we struggled with right up to the end. (Honjou)

WELKIN MILITARY UNIFORM #2



WELKIN MILITARY UNIFORM #1.5

This was my attempt at giving Welkin more of a hero vibe than he had in my earlier drafts. I stood his collar up and gave him a bit more volume around the shoulders. You can also see that I was trying to incorporate Gallia's traditional patterns into his uniform, which ended up on the buttons and Alicia's socks. (Honjou)

At this stage, his uniform was still looking a bit too "modern." Since the tank commanders are the more elite troops, I darkened the colors of his uniform a bit compared to the others. This is something that was carried over into the final version. (Honjou)

WELKIN MILITARY
UNIFORM #3

#3-1

#3-2

#3-3

#3-4

#3-5



ROUGH DESIGN

We tried many different ideas, based on the premises that we wanted him to look cool since he was the main character, but we also wanted his uniform to look like something that might have really existed 60 years ago. I feel like we took some serious detours before reaching the final design. Though, I would certainly hope that we'd spend a lot of time getting the main character right. I'm not even sure if I should admit that the time we spent on Welkin was nothing compared to the time we spent on Alicia. (lol) (Honjou)



ROUGH DESIGN

This is an image of Welkin giving commands over the comm system while referring to the map attached to his left breast. This map pocket is like the symbol of the tank operators. Everyone on the team liked it a lot, so it easily made its way into the final design. (Honjou)



These are some rough sketches I did while trying to get a grasp on who Welkin was as a character. I think he had a bit more of an active personality at this stage. (Honjou)

The black-haired character seen here was a base for Faldio, but ended up being used as the design for the sub-character Mica in the final game. The character design process wasn't a simple one-way street like raising the sliders on an equalizer to the "done" notch. As we got into the second half of the characters, our options seemed to become fewer and fewer. We even resorted to dusting off earlier designs that we had rejected for the main cast, editing them a bit, and using them as sub-characters. (Honjou)

Almost none of the early drafts of Welkin focused on his facial expressions. This image had one of the more specific facial expressions.



Welkin Gunther



RAITA ILLUSTRATION GALLERY WELKIN

The main key phrase related to the designs of the characters for this game was "military uniform." Now, military uniforms are probably the ultimate item when it comes to eradicating any trace of uniqueness or independence. So our biggest challenge in designing these characters was finding a way to give each character their own unique touch while dressing them all in similar uniforms. The hat is a very important part of a military uniform, but we were asked not to hide too much of the characters' hair, and that's how we ended up with the headgear you see in game. I just hope the players enjoyed the delicate balance in the character designs. (Honjou)



#4-1



The final design was mostly fixed up on the actual model, but this is the actual illustration for the main character that received the big OK we had been looking for. This was a joint effort with my teammate Tabayashi. Compared to some of the earliest drafts, I think we did a pretty good job of bringing their era to life. (Honjou)

This image was used for an in-house presentation. I know I've mentioned it before, but "Valkyria Chronicles" was different than your usual sci-fi or fantasy games because we could not use vibrant, fantastical colors or silhouettes in the designs, since the characters had to look like they were wearing military uniforms with some level of realism. For this reason, we used some ethnic designs from some of the smaller European countries as a reference, and spent countless hours trying to find that perfect compromise. (Honjou)



ROUGH DESIGN

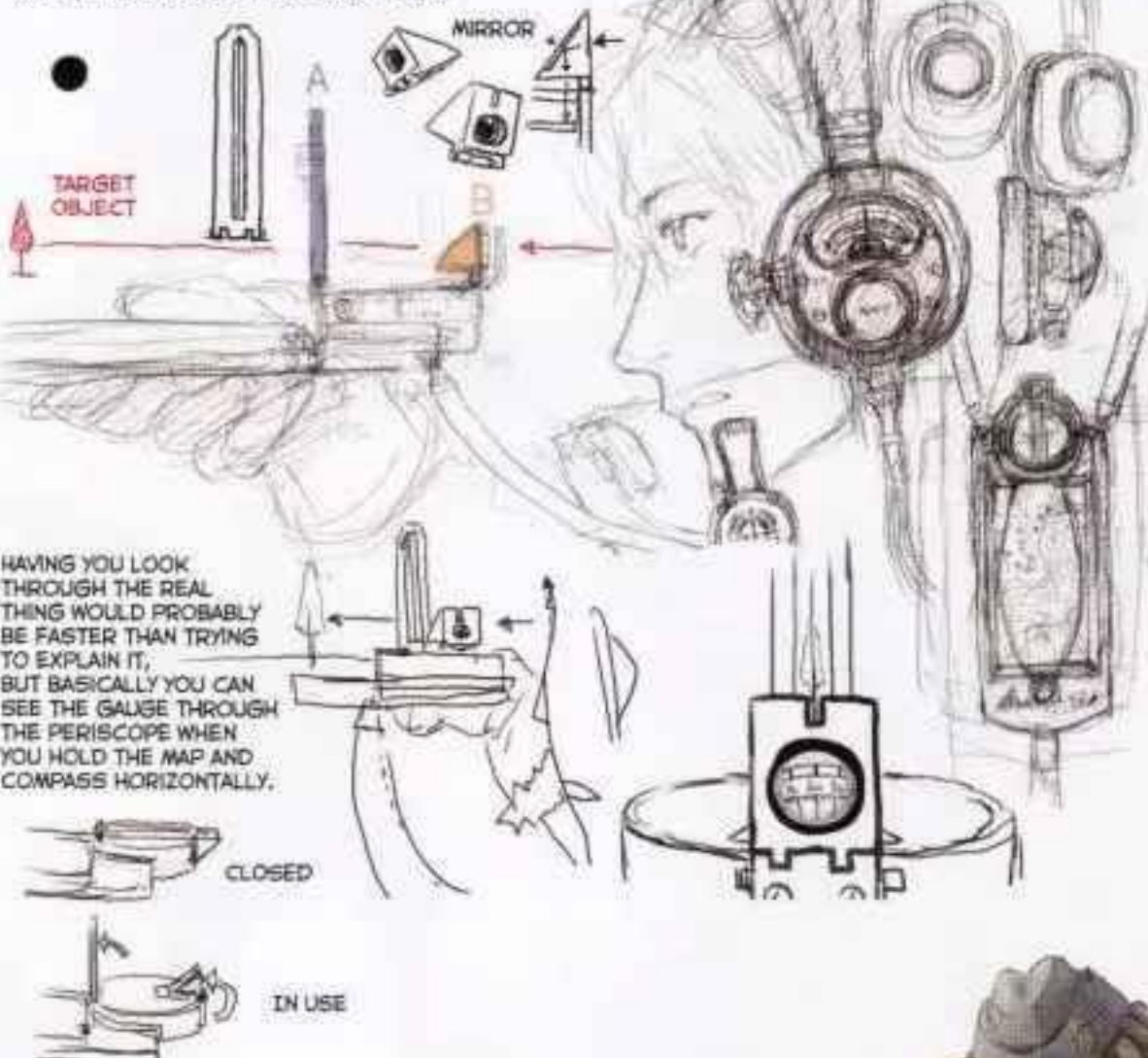
These sketches aren't so much concept art as they are rough drafts for a specific illustration. I remember trying very hard to make Welkin look "cool," because most of the time he appeared to be so laid-back that it was hard to get a clear read on him. (Honjou)



Welkin Equipment Details

Other than the flare gun, most of Welkin's equipment was not used in the cutscenes. Still, every piece on him was designed with a specific use in mind, and was not just decoration. This level of in-depth design was made possible by Honjou's knowledge of military gear.

THE MAP AND COMPASS EQUIPPED BY EVERY TANK COMMANDER IS USED AS FOLLOWS: YOU GET YOUR EYE LINED UP SO THAT THE TARGET OBJECT AND A AND B ARE ALL LINED UP, THEN YOU USE THE PERISCOPE (B) TO READ THE GAUGE AND FIGURE OUT THE DIRECTION. IT'S KIND OF HARD TO EXPLAIN IN WORDS, SO PLEASE REFER TO THE IMAGES BELOW.



Rough Design for Equipment

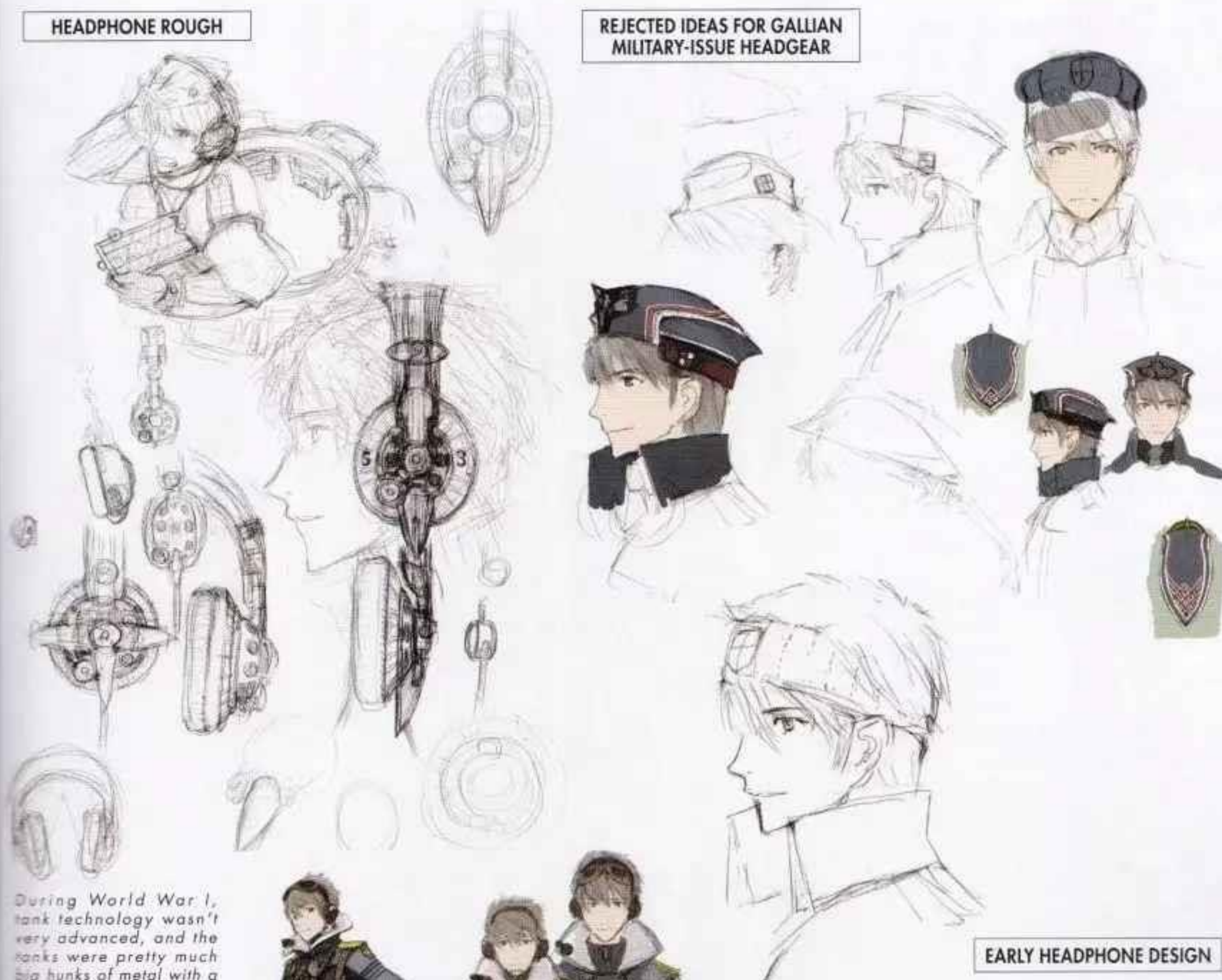
At the rough design stage, the drafts go through many small edits before reaching the final design. Lots of additional pencil marks can be seen on these images, as well as many of the other images in this book, which stand as a testament to the many rounds of trial and error the designers had to go through.



I love thinking up little props, so this part of the character design didn't stress me out very much. (lol) I'm sure more than a few players were confused about the map and compass since it never really gets explained in the game. The circular part is the compass, and I imagined he would use it as described above. Personally, I love the microphone receiver, the combat knife, and the headphones! (Honjou)

HEADPHONE ROUGH

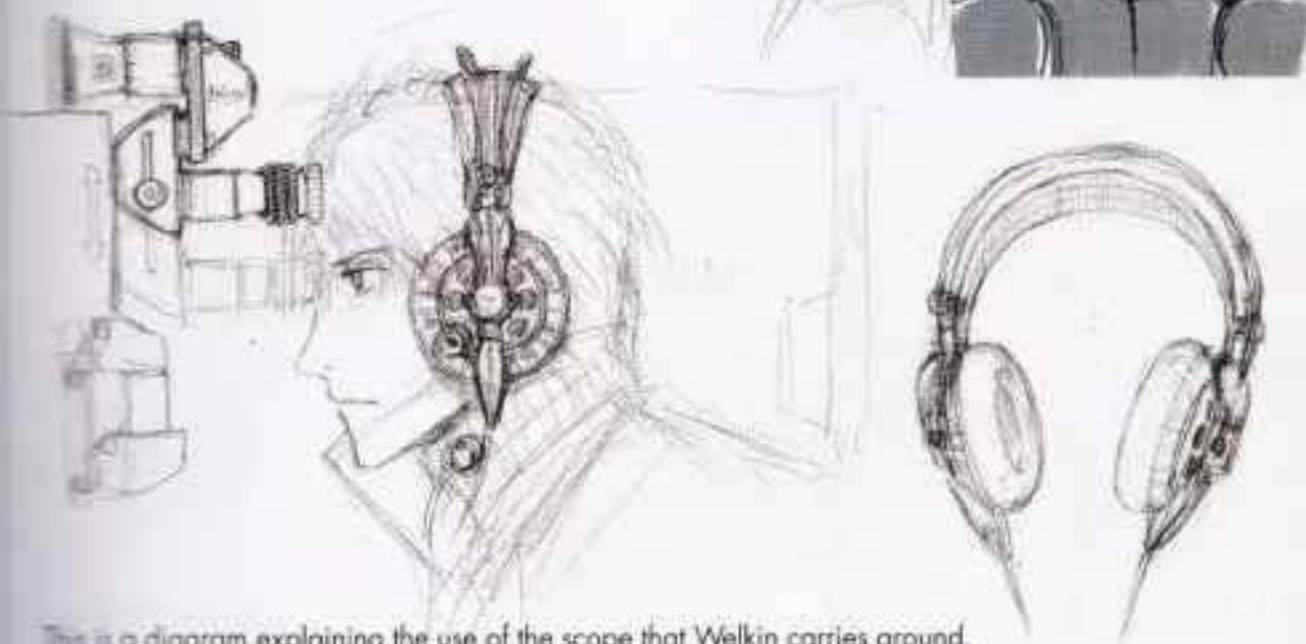
REJECTED IDEAS FOR GALLIAN MILITARY-ISSUE HEADGEAR



EARLY HEADPHONE DESIGN

During World War I, tank technology wasn't very advanced, and the tanks were pretty much big hunks of metal with a bunch of rivets bolted in for good measure. Due to this construction, it was relatively common for enemy bullets to ricochet, and the tank operators often wore goggles like these to protect their face for the bullets, bolts, and rivets that would be flying around them. You were always in danger, whether you were inside or outside a tank. I was told to ditch the goggle, however, as most people would probably mistake them for fighter pilot goggles or something. Looking at them again now, though, I realize that they really weren't the kind of thing you wanted to see on your main character. They're kind of scary, aren't they...? (Honjou)

SCOPE



This is a diagram explaining the use of the scope that Welkin carries around. It is a periscope that would allow him to look around during combat, when it would be dangerous for him to pop his head up.



Alicia Melchiott

CHARACTER PROFILE: GALLIA

アリシア・メルキオット

Alicia Melchiott

Voice: Marina Inoue

GENDER: FEMALE

AGE: 19

HEIGHT: 159CM

WEIGHT: 48KG

ORIGIN: BRUHL, GALLIA

EDUCATION: HIGH SCHOOL GRADUATE

RANK: SERGEANT (UNDER WELKIN'S COMMAND)

CLASS: SCOUT

SKILLS: RECONNAISSANCE, MARKSMANSHIP

HOBBIES: BAKING BREAD, SOWING FLOWER SEEDS

DREAM: TO OPEN HER OWN BAKERY (BY PASSING THE LICENSE EXAM), TO HAVE A FAMILY

HABITS: POUTS OFTEN, CHARMING SALUTE

A Country Girl who dreams of being a Baker

Ever since she can remember, Alicia was living in the orphanage in Bruhl. No one seemed to know much regarding the details of her birth. Alicia grew up caring for the younger orphans who came to the orphanage, as well as those who were born at the orphanage.

One day, a traveling baker visited the orphanage and baked a batch of fresh bread for the orphans. Alicia was so deeply touched by the delicious warmth of the freshly baked bread that she gradually came to dream of growing up to bake the kind of bread that could bring happiness to all who ate it. When she came of age and left the orphanage, she got a live-in job at the local bakery in Bruhl, which was owned by a master baker. By studying under this established master, Alicia learned how to bake delicious bread, and the townsfolk came to know her as the amicable poster girl for the bakery.

After one year of hands-on training, Alicia started studying for the government-sanctioned exam that would grant her the license she would need to open up her own bakery.

Unfortunately, the second European War soon broke out, and the bakery she was working at closed up shop indefinitely. Refusing to give up on her dream, Alicia joined the town watch to protect her hometown and was quickly promoted to squad leader.

Eventually, the Imperial forces invaded Bruhl, forcing Alicia to flee to Randgriz with Welkin and Isara, whom she had grown acquainted with by fighting alongside them in defense of Bruhl. Once in the capital city, Alicia was drafted into the Gallian militia, and she was granted the rank of sergeant due to her accomplishments in the Bruhl town watch as well as the military training she had received in high school. Her experience in taking care of the orphans from a young age served her well in her squad, and it wasn't long before she settled into a position of gentle authority over her comrades.

Alicia possesses a strong sense of empathy, and can be quite emotional at times. She had gotten so used to minding the children at the orphanage that she will often involve herself in other people's business without realizing it. Since she never had a "family" growing up, Alicia came to view the entire town of Bruhl as her family, and was therefore willing to do anything to protect it.



"When I look back on this war, I want to be able to see that it wasn't just about taking life... that there was new life born during this time as well."



"I just hope the Lion's Paw blossoms will give them strength..."



Encouraging Life in the Face of Death

In a war, it is inevitable that many lives will be lost. Alicia did not want to feel resigned to this fact, and looked for some way to encourage new life amidst all the death. She found her answer in the form of Lion's Paw, a simple white flower that she used to tend to in pots at the orphanage. Throughout her travels, Alicia scattered many Lion's Paw seeds to the wind in hopes that the resulting blossoms would one day provide spiritual strength to the war-torn people of Gallia. This small act, which she thought she was doing for others, ends up healing her soul the most.



Living for Love

Even in the middle of a war, whilst fighting for the Gallian militia, Alicia gradually came to recognize the feelings she carried for Welkin. Though she is quite frank and blunt in most respects, she shows a more bashful side to her personality when she hesitantly reveals her swimsuit to Welkin on the beach.



"After the battle... there's something I want to tell you."



"By igniting my life flame... I will be able to save my home and the people of Gallia."



Bearing the Burden of the Valkyrian Power

Alicia is known for her cheerful demeanor, and has never felt embarrassed by the fact that she grew up in an orphanage. Despite this, the lack of what she perceived to be a "real family" did leave a shadow on her heart. When Alicia found out that she was a descendant of the Valkyrians, a race of people who seemed to specialize in taking lives, she came to believe that she did not deserve a family at all. Alicia was deeply affected by the way Selvaria had been forced to live her life as nothing more than a weapon, and when Selvaria sacrificed her life for the one she loved, Alicia realized that she was also willing to lay down her life for the people she cared for.

DESIGN WORK

Alicia Melchioti

Alicia Concept Art

As with Welkin, the finer details of Alicia's design was refined on the actual polygon model. These images are just the base design drafts that Honjou presented as a foundation for the model. That is why some of the details, like her bandana, are different from the final design. A key aspect of Alicia is that she has a lot of curves and angles in her design. The weapon she has in her hand here may look similar to the Gallian-A series, but there are some discrepancies in the details.



GALLIAN MILITIA SCOUT UNIFORM

ALICIA FACIAL EXPRESSIONS



This version is pretty much the final design for Alicia, with the exception of her headgear. The red lines on her uniform were yellow at first, but it seemed a little too obvious, so we went with red instead. Afterwards, these colors became the national colors of Gallia. (Honjou)



Alicia's headgear is the iconic headdress of bakers in Gallia. I went with red because I thought it would help her stand out as the main heroine. The number of points on her headgear actually changes depending on how pumped I'm feeling at the time. Yes, I know that's bad. (lol) (Honjou)



ALICIA UNIFORM



ROUGH DESIGN



I needed something eye-catching that would really distinguish Alicia as the main heroine. I thought about it for a while before coming up with a bandana, which I thought would be natural for a baker to be wearing. I thought it was the perfect accessory, as it was fairly simple yet exuded a distinctly motherly aura. I'm still not sure how it went down hill from there, but a whole slew of different bandana designs followed the first draft. (Honjou)



IMAGE OF VALKYRIAN ALICIA



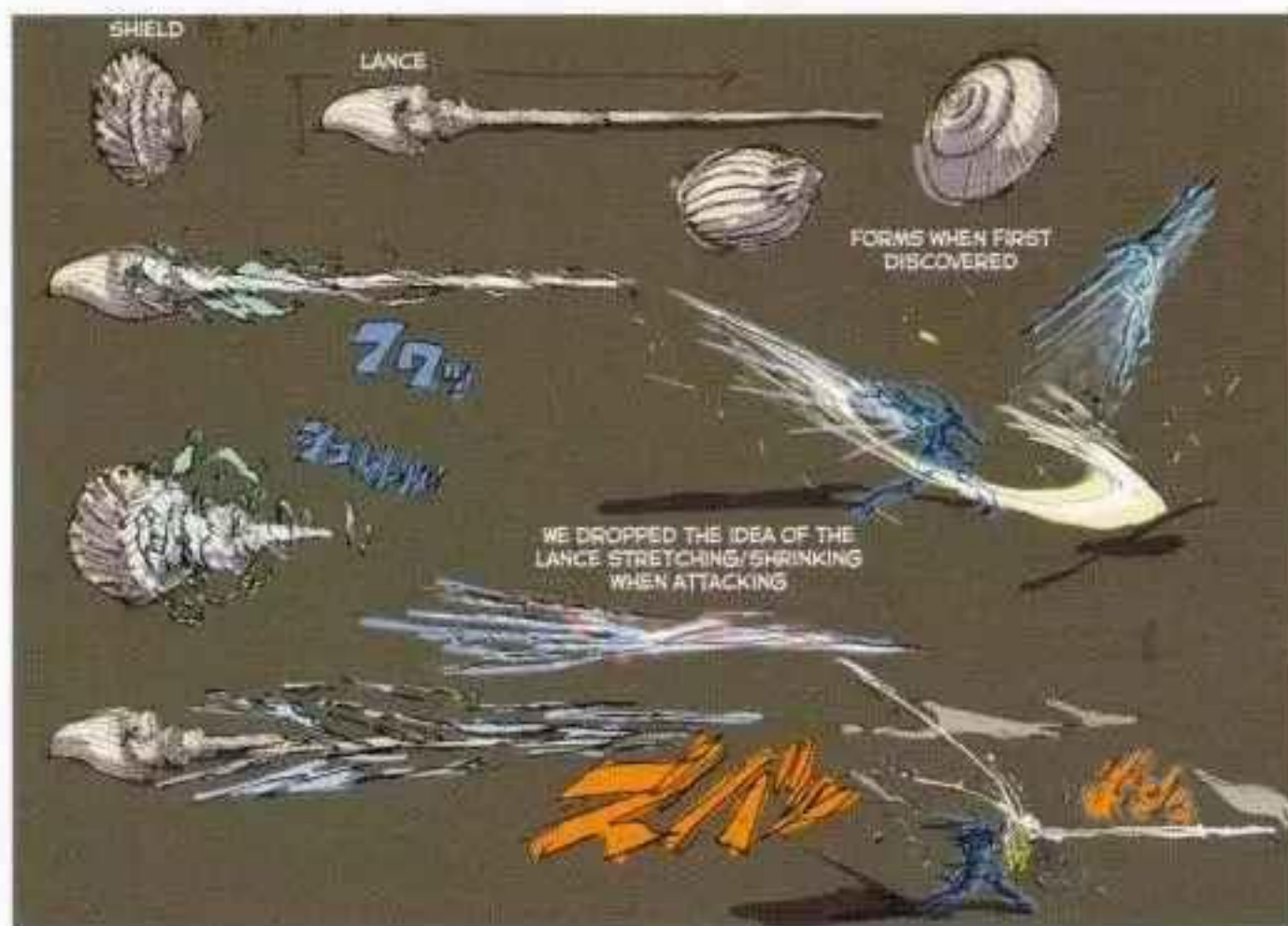
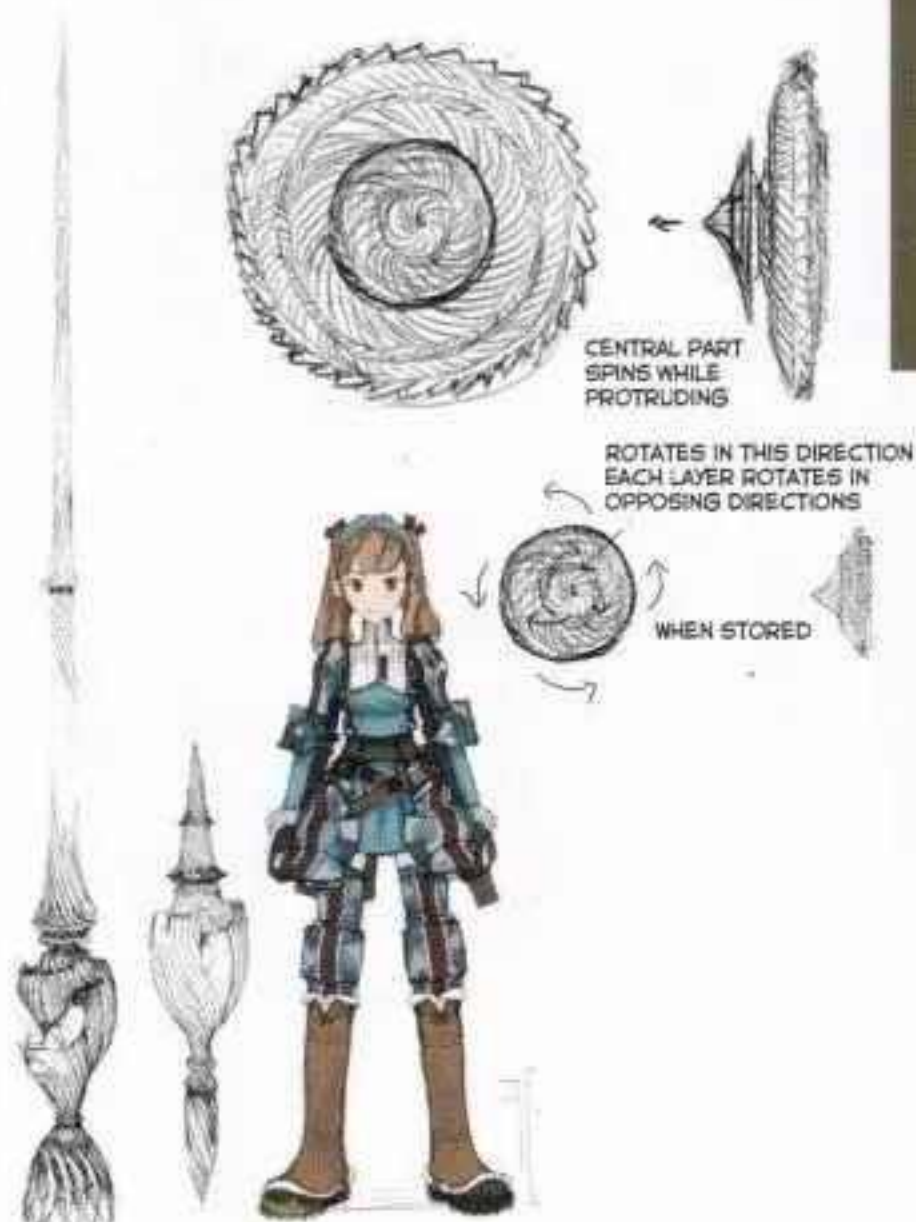
The idea behind the lance and shield was to come up with equipment that wasn't readily affiliated with any known culture in the real world. I went to Okinawa during this phase, and I used some of the seashells I found as reference. The lance and shield are the symbols of the Valkyrians, so though the shapes are a bit different, Selvaria and Maximilian each have their own. (Hanjou)

LANCE GIMMICKS

The thin panels move like a camera shutter to allow the lance to extend or retract. There are a few quick examples of some fighting moves for the battle between Alicia and Selvaria. I really wanted to show off some awesome ranged attacks. (Tabayashi)

SIZING DIAGRAM

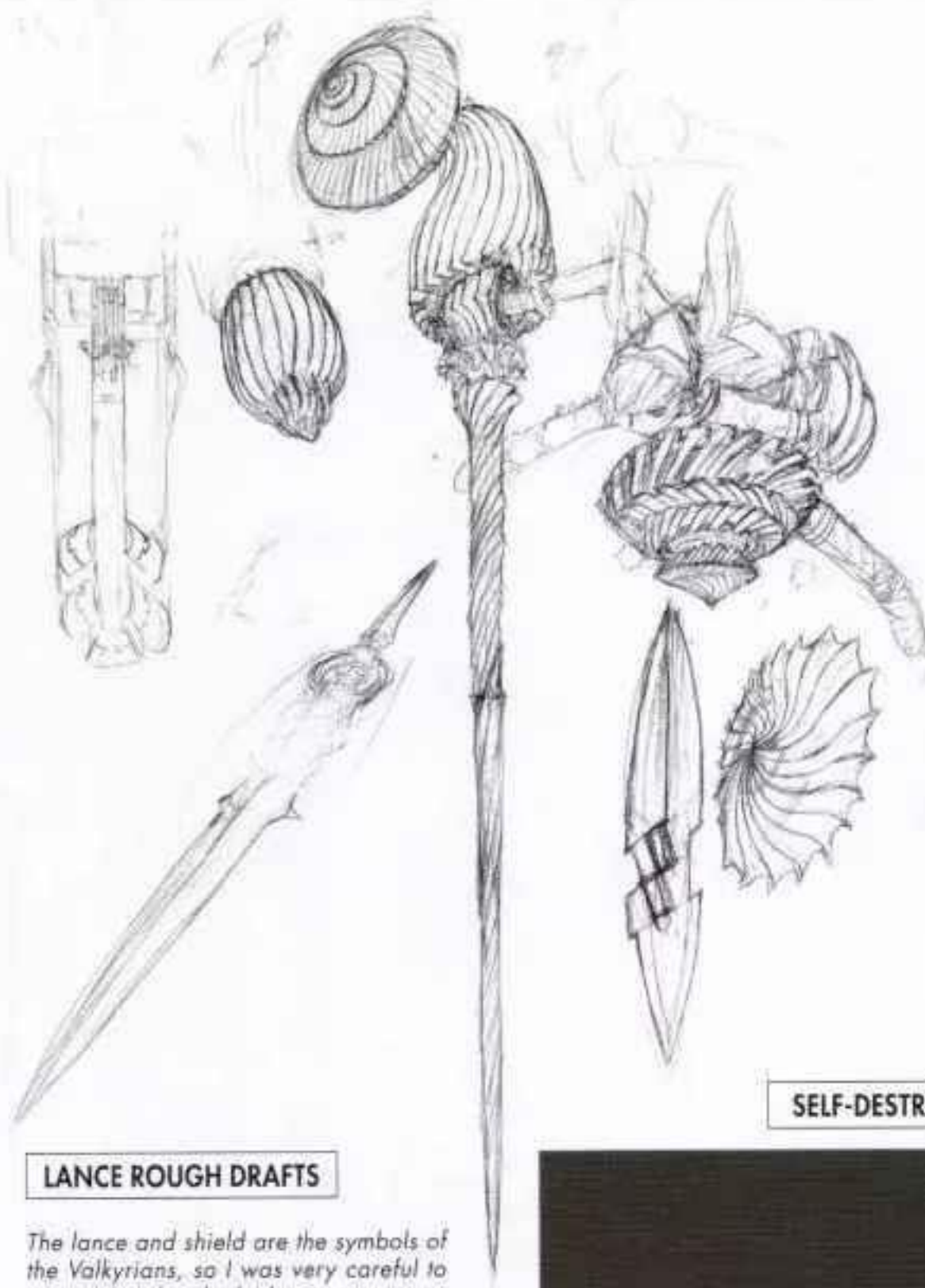
VALKYRIAN EQUIPMENT VS. HUMAN



SHIELD

The multiple onion rings rotate in opposing directions, and the shield has its own offensive capabilities. Though I have to admit, I don't want to imagine what it would feel like to have part of your body carved away by it... it would be like one of those drill machines that dig tunnels... ew... (Hanjou)





LANCE ROUGH DRAFTS

The lance and shield are the symbols of the Valkyrians, so I was very careful to ensure that they looked quite awesome. They let me handle the design of the lance and shield completely, so I put everything I had into their designs. Normal swords look rather boring when viewed from the side, as they just look like flat pieces of metal. I wanted to make sure that the Valkyrian lance looked interesting from any angle. (Honjou)

SELF-DESTRUCT AURA



THE AURA GIVEN OFF BY A VALKYRIAN JUST BEFORE THE SELF-DESTRUCT

FLAMES

SPECKS OF FIRE

The color is different from the final version, but this image was an example of how the Valkyrian's conviction would be visually conveyed. It's not so much a physical phenomenon as it is a theatrical tool. (Tabayashi)



VALKYRIAN TRANSFORMATION

I already had a general idea of how the transformation would look since Selvaria was already finished by this point. For that scene where Alicia first shows up as a Valkyrian, we didn't really specify whether she dressed herself, or if Faidio dressed her... I guess we'll just leave that up to the imagination of the players. (Honjou)

IN ITS DORMANT STATE, THE LANCE IS VERY COMPACT. WHEN ALICIA APPROACHES IT AS A VALKYRIAN, THE RAGNIUM CRYSTAL INSIDE THE LANCE STARTS TO GLOW.

THE GLOW BECOMES BRIGHTER WHEN ALICIA HOLDS THE LANCE.

THE LANCE SLOWLY EXTENDS, MAKING SOUNDS LIKE TWO HARD OBJECTS BEING RUBBED TOGETHER. IN THE HANDS OF A TRAINED VALKYRIAN LIKE SELVARIA, THIS PROCESS ONLY TAKES 1 ~ 2 SECONDS. ALICIA WILL GET FASTER AT IT AFTER HER SECOND TRANSFORMATION.

THE ROUND PLATES LOCATED AT THE JOINTS OF THE LANCE ALSO ROTATE. WHEN ATTACKING, THESE PLATES WILL SPIN REALLY FAST TO CHARGE UP, EMITTING A SOUND LIKE THE TURBINES OF A JET ENGINE.

ONCE THE TIP OF THE LANCE IS EXTENDED, THIS PART BLOSSOMS LIKE A FLOWER.

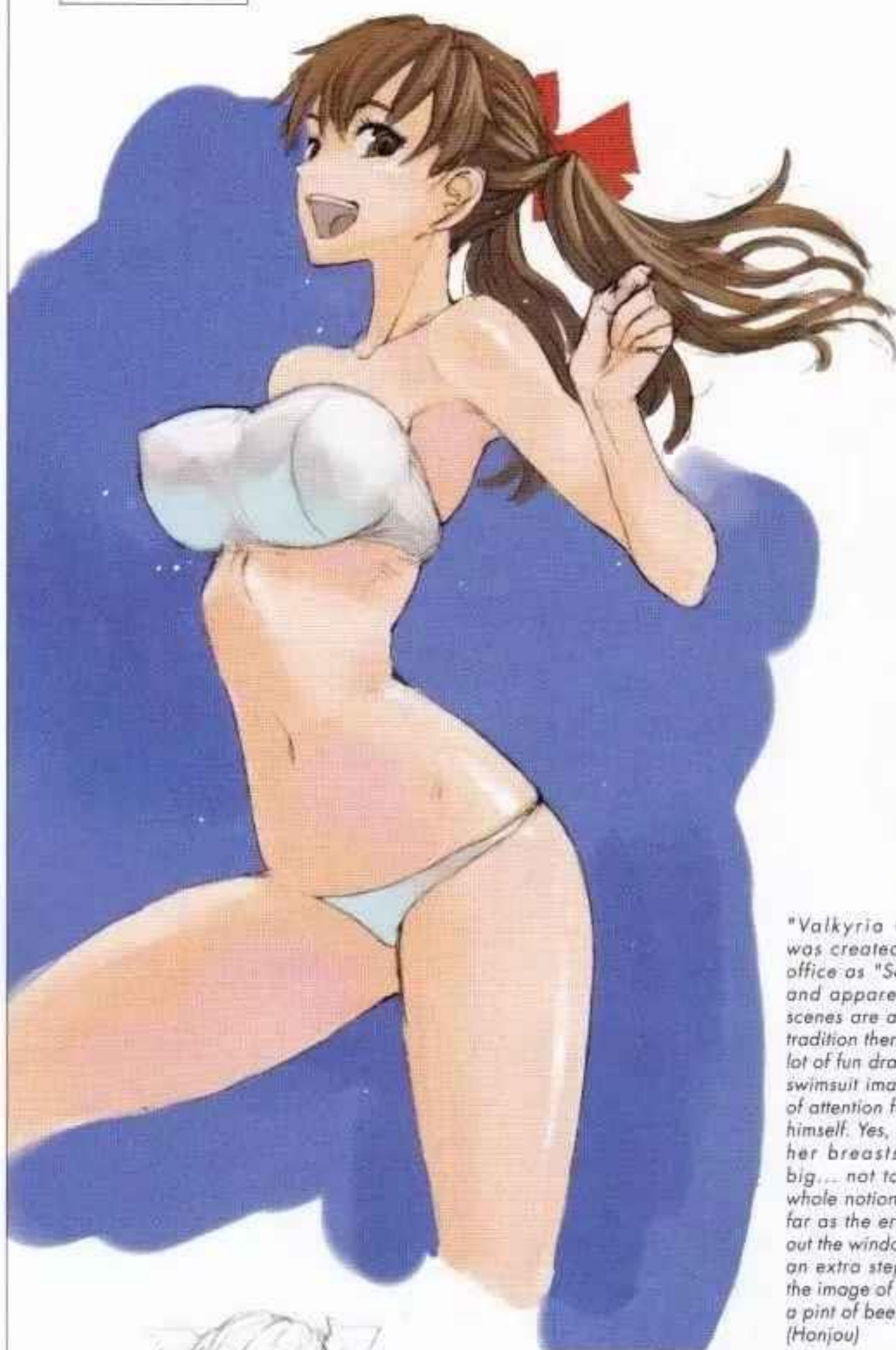
INSIDE THE LONG EXTERNAL FINS, SHORTER FINS WILL BE SPINNING REALLY FAST.

LANCE EXTENSION PROCESS

Just having the lance extend seemed a bit too boring, so I made it into a very detailed process. Since these weapons were the product of lost technology that was inconceivable during the "present" timeframe of the game, I wanted to give the weapon an almost organic feel, like it was a living creature of some sort. (Honjou)



ALICIA SWIMSUIT



"Valkyria Chronicles" was created in the same office as "Sakura Wars", and apparently swimsuit scenes are a time-honored tradition there. (lol) I had a lot of fun drawing up these swimsuit images, with tons of attention for the director himself. Yes, I admit I made her breasts a little too big... not to mention the whole notion of realism as far as the era totally went out the window. I also went an extra step too far with the image of Alicia holding a pint of beer. I apologize. (Honjou)



Town Watch / Bakery

I tried to imagine a small town fire brigade when designing this outfit. At first, I considered making it more militaristic, but in the end I went with something a little more relaxed. Since this is the outfit the player first sees Alicia in, I didn't want her to seem too rigid. Early in the game, she talks about how she feels about Bruhl and her desire to protect it, so I wanted her town watch uniform to reflect that sort of gentle, small town atmosphere. The uniform has the town logo on the left arm, and the hood is made of fire resistant material. (Tabayashi)



The pendant Alicia is wearing in the ending is a locket that contains a group photo of Squad 7. She also wears her ring on the chain, as bakers in Gallia are not permitted to wear jewelry while preparing food. (Tabayashi)



Alicia Melchiott



RAITA ILLUSTRATION GALLERY ALICIA

In review, I must say Alicia's birth was the most painful of all the "Valkyria Chronicles" characters. As the main heroine, Alicia has a lot of close-up shots in the cutscenes and conversation screens, so we wanted to give her a cute and unique appearance above the shoulders to ensure that everyone could easily identify her as the heroine of the game. We had a lot of trouble coming up with something good, and we ended up holding a sort of intra-office competition to get different ideas flowing. Alicia really was a team effort, and I think she turned out quite well. She's simple yet eye-catching, cute yet strong. If you want to get all picky about the fact that wearing a bright red bandana on your head in the middle of war isn't a good idea, we should probably first address the fact that her skirt is way shorter than any military uniform I've ever seen. (Honjou)

Alicia Rejected Designs I

This Alicia has a different bandana than the final version. You may be surprised at just how many variations of Alicia they had to go through before settling on the final design.

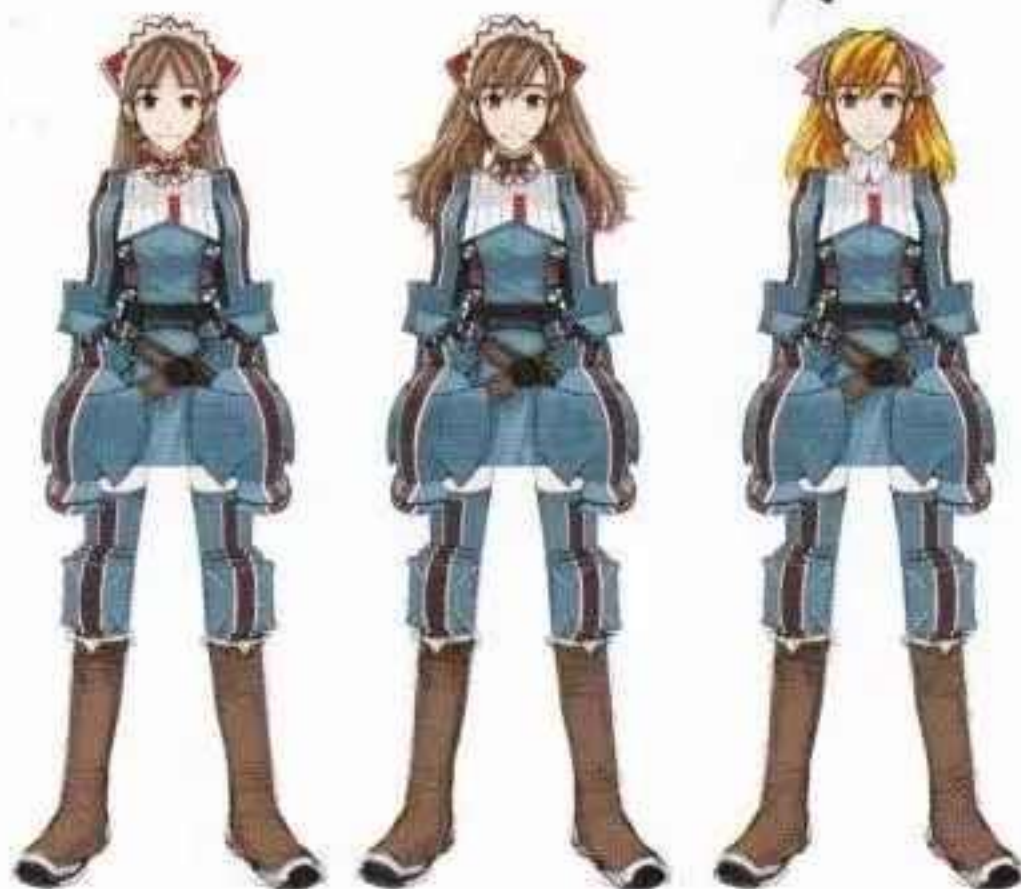


Alicia got all the attention an important role like hers warrants. Countless submissions were rejected, and we kept going back to make minor changes here and there. Some days I felt like we had hit a dead-end, but now that it's over I like to think of it as a valuable learning experience... All of the Alicia images I drew were done over a long period of time, with other stuff in between, so you might notice that her face kind of looks different every so often. (Honjou)

UNIFORM COLOR VARIATIONS

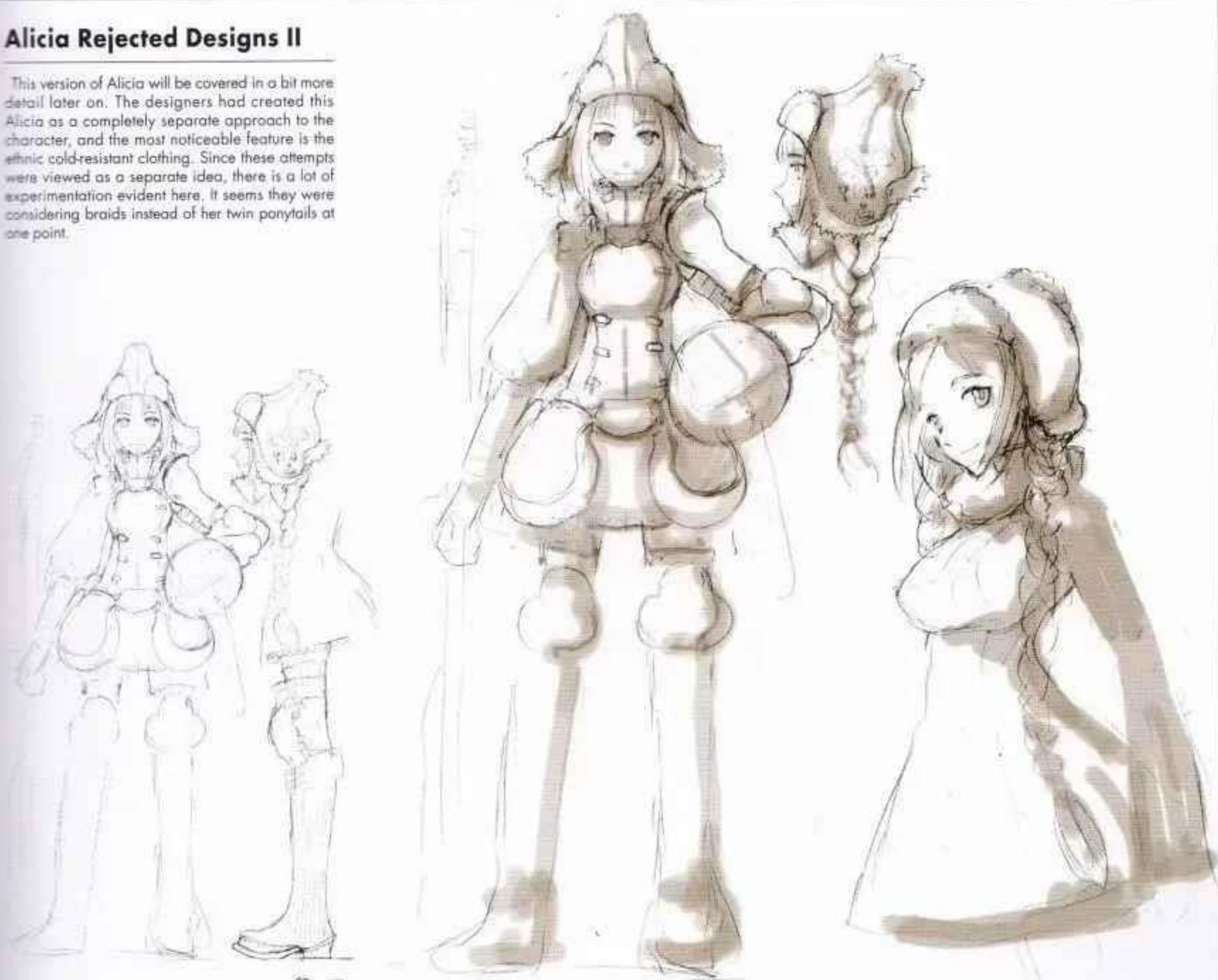


I can't even begin to count how many variations of Alicia I drew... That may be why I haven't felt like drawing her again just for fun after it was all finished. (lol) The blonde Alicia was something I did more as a joke than anything. I knew it wouldn't fly. (Honjou)

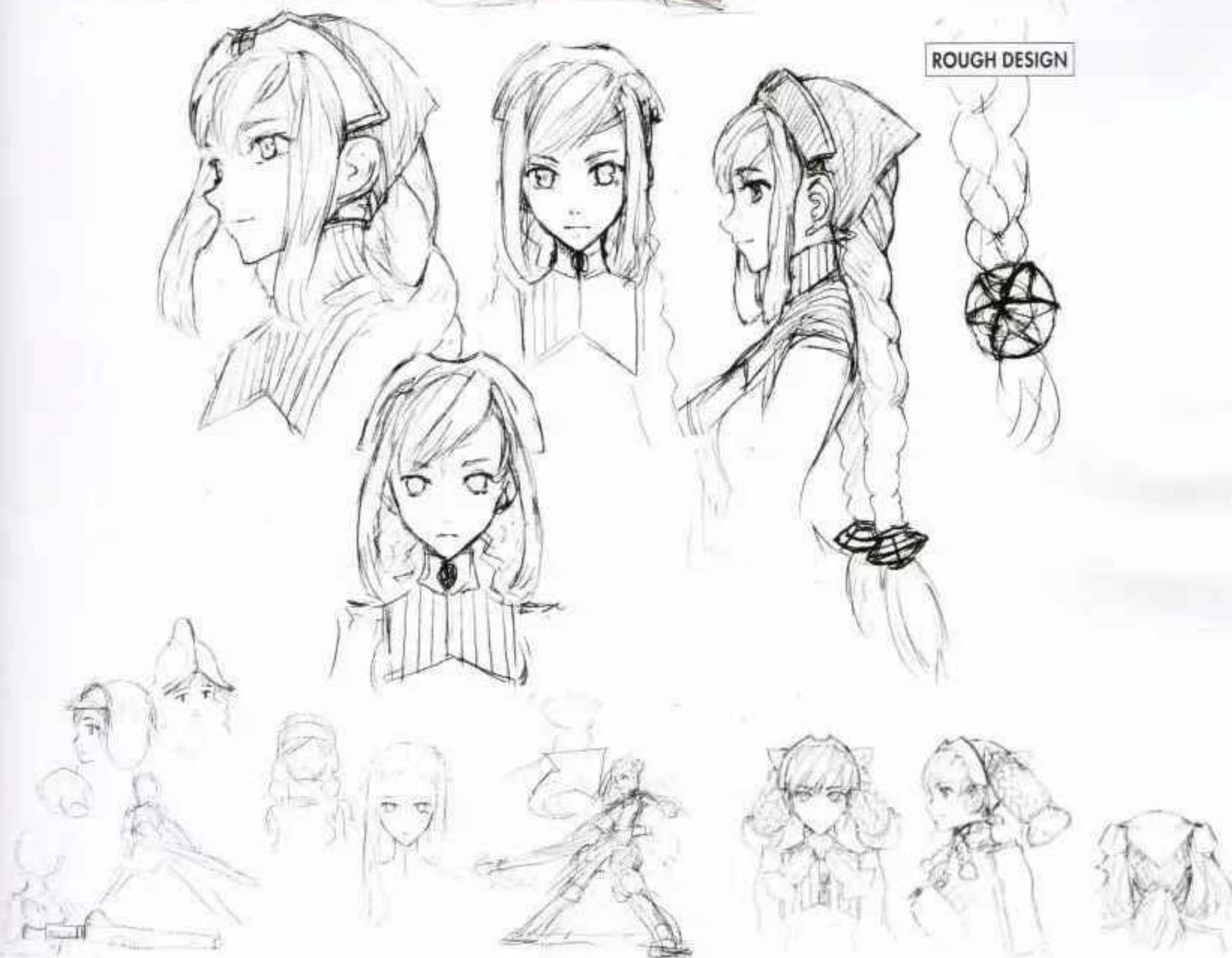


Alicia Rejected Designs II

This version of Alicia will be covered in a bit more detail later on. The designers had created this Alicia as a completely separate approach to the character, and the most noticeable feature is the ethnic cold-resistant clothing. Since these attempts were viewed as a separate idea, there is a lot of experimentation evident here. It seems they were considering braids instead of her twin ponytails at one point.



ROUGH DESIGN



Alicia Rejected Designs III

Even after she went through countless rounds of trial and error with Honjou, Alicia received even more attention as a 3D model. The 3D model was based on Honjou's illustrations, and was put under even more scrutiny to ensure that her 3D appearance would be up to par. There were even more 3D model variations of Alicia than there were 2D variations, and the majority of them never got to see the light of day.

INTERIM 3D MODEL

There were several occasions when we thought we had it, but as time went on we would always come up with new ways to improve on her 3D model. I remember working through a lot of upgrades with Alicia's 3D model. (Tabayashi)



HEAD SHAPE TESTS



#1-1

#1-2



#1-3



#1-4



The shape of Alicia's head got the most attention during the transition from Honjou's 2D art to the 3D model. They were very careful with the balance between the shapes of her nose, chin, etc.

HEAD SHADING TRIALS

If you shade the head the same as the body, you get a kind of dirty look, so we separated the two parts when shading. We made several different attempts to ensure the curve of her features, like her cheeks, looked as beautiful as possible when the shadows fell on them. (Tabayashi)



Current Shader
The only problem is that it doesn't look very appealing when there are diagonal lines on the face. Also, when the position of the light changes, we get diagonal lines, which we don't want there.

Diagonal Lines with Texture
In close-ups, we use texture lines instead of the shader. Use shader diagonals for distant shots.

ALICIA FACE MODELING PROTOTYPE



There was no end of trouble when trying to get Alicia from 2D to 3D. We tried a few different things, and these prototypes show her with more realistic features. After considering the character and the world she was living in, however, we decided it would be all right to adjust her eyes and mouth a bit to stray away from a 100% realistic face. We also had to think about the shading style, and ended up going with a standard cel animation style. (Tabayashi)



Anime Shading



Anime Shading (Watercolor)
No diagonal lines in the shadows. Darkness of shadows is fixed.



Double Layer Shadows (white noise in shadow)
Overlay the shadow layers, with no diagonal shadow lines on the skin or body.



Diagonal Shadow Lines
White noise for the skin texture instead of diagonal lines.



Diagonal Shadow Lines (No base shadow on body)
Don't like the border of the shadow too much, and put in diagonal lines. Use a mask to keep the diagonal lines off the front of the face.



Anime Shading (Watercolor ver. 2)
Shadow is darkest at the border, and fades as it gets further from the border line.



Pencil Shading



Diagonal Shadow Lines
Insert the black and white of the diagonal lines, and combine with overlaying.

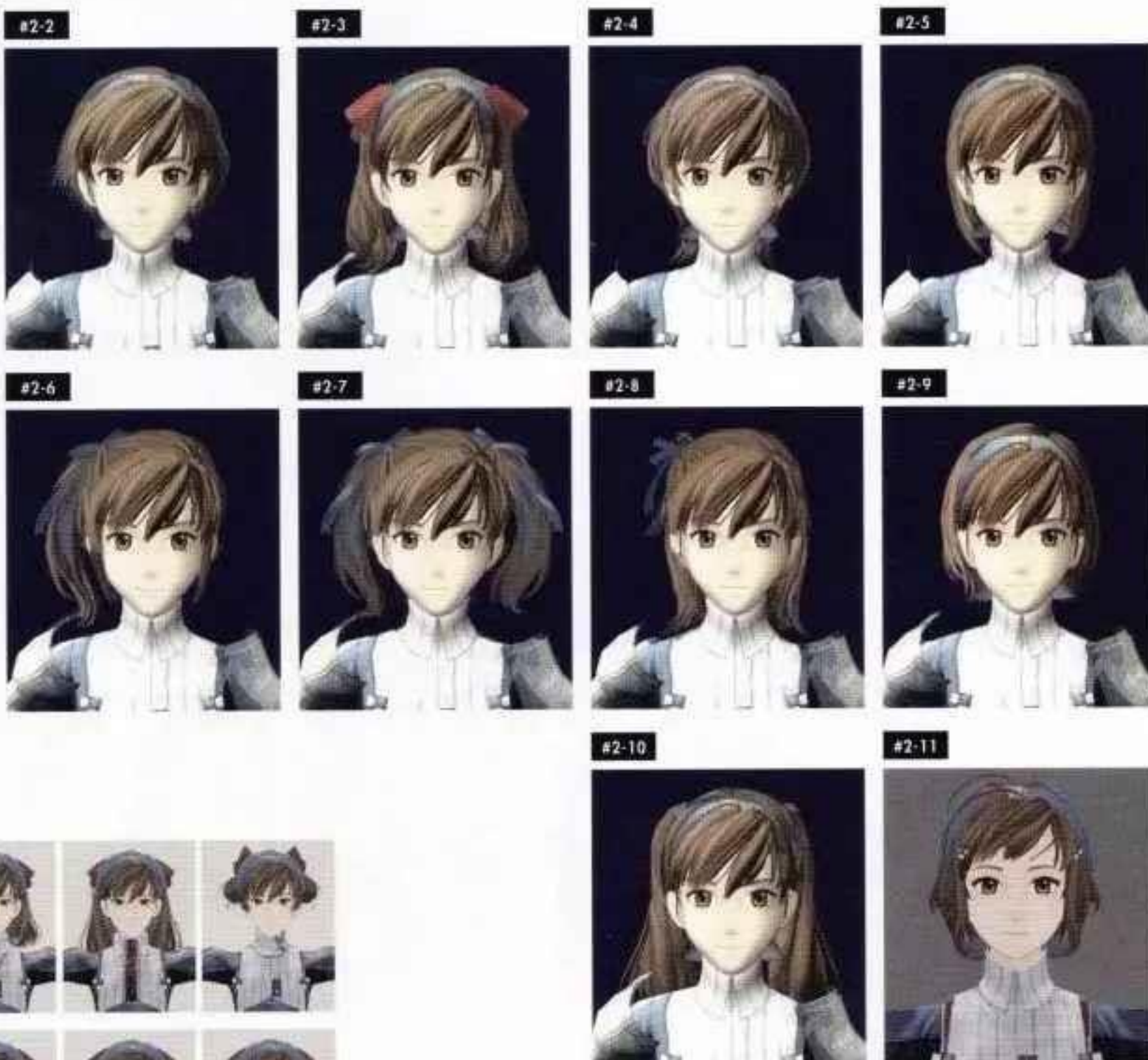
Alicia Hairstyle Ideas

The quest for the perfect Alicia continued with hairstyles. Her bangs did not go through too many changes, but many styles were considered for her overall look. Even after they had decided to use her bandana as a key feature, they still had to undergo many variations of bandana, ribbon shape/size/placement, and neck ties before finding the right balance.

ALMOST FINAL DESIGN



These ideas came from other members of the design team as well as myself. It got to the point where even we didn't know what the right answer was anymore... The one thing I learned from this experimental labyrinth was that going down all of the tiny little corridors just meant it would take longer for you to find the exit. You're definitely better off sticking with something simple yet unique. This process also reaffirmed the fact that it's scarier to try and reduce lines as opposed to adding more lines to a design. (Honjou)



HAIRSTYLE IDEAS



We weren't willing to settle until we were completely happy with her hairstyle. We created many variations of hairstyles and hair colors, but we also knew that we wouldn't have to stray too far from natural colors just to give her a unique look. For the overall shape, we certainly wanted her to look cute, but we also had to consider how her hair would look from behind, as that is how the player would be seeing her most of the time. Even with a simple ponytail, we had to think about whether or not her neck area would look too empty and boring from behind, how it bounced, how thick it was, and how much volume it had when swaying, etc. (Tabayashi)

SUPPLIED UNDERWEAR

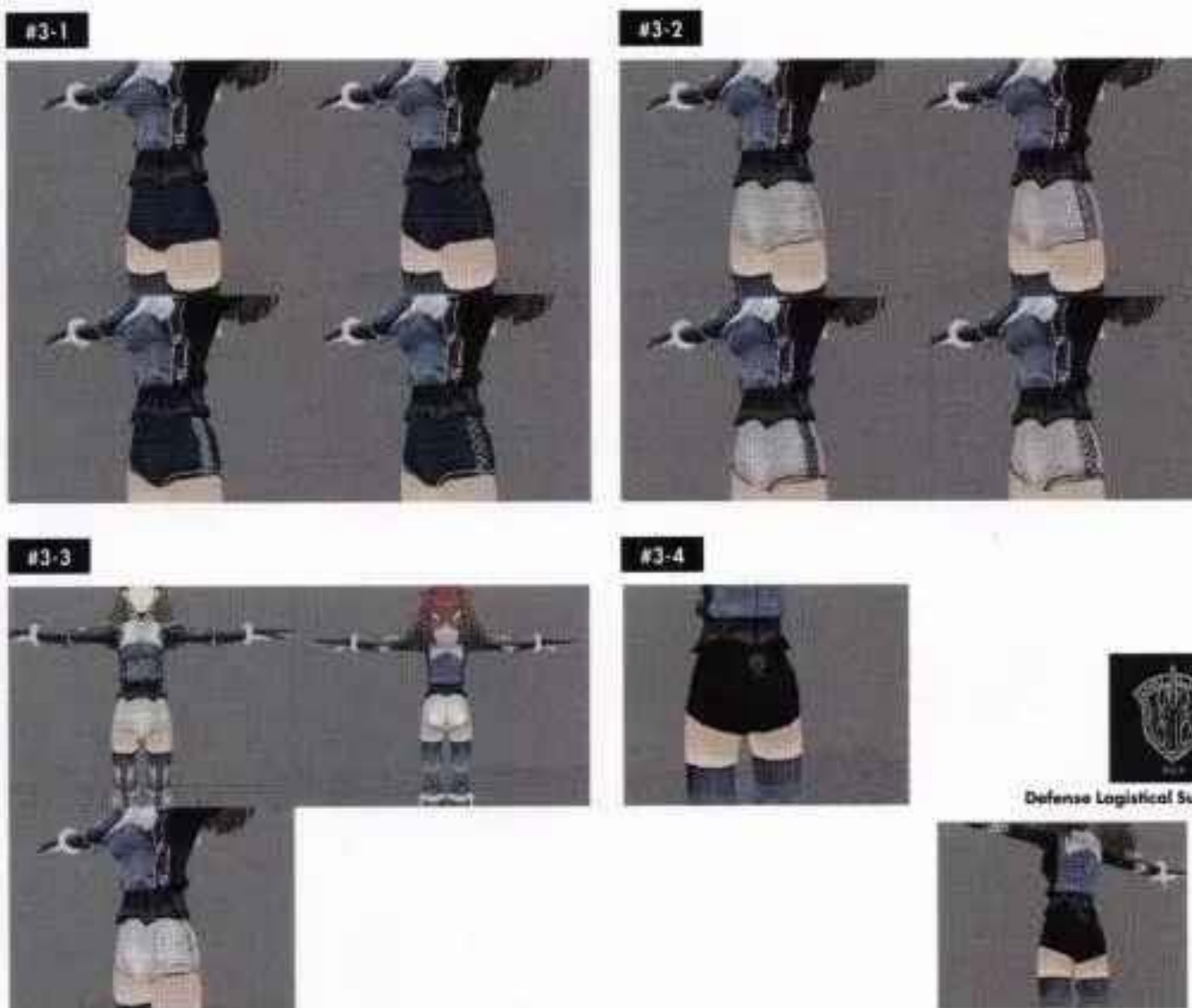


This just went through normal modeling steps, as you wouldn't even see it in the game, so it wasn't of particular importance. The underwear is from the same source as the rest of her militia-issued clothing. All supplied uniforms are created by Gallia's Defense Logistical Supplies, and mass-produced in a factory in the Vlaanderen region. All non-commissioned officers are provided with 5 pieces of underwear to start, and an additional piece of underwear is issued every three months. (Tabayashi)



Defense Logistical Supplies

REJECTED UNDERWEAR IDEAS

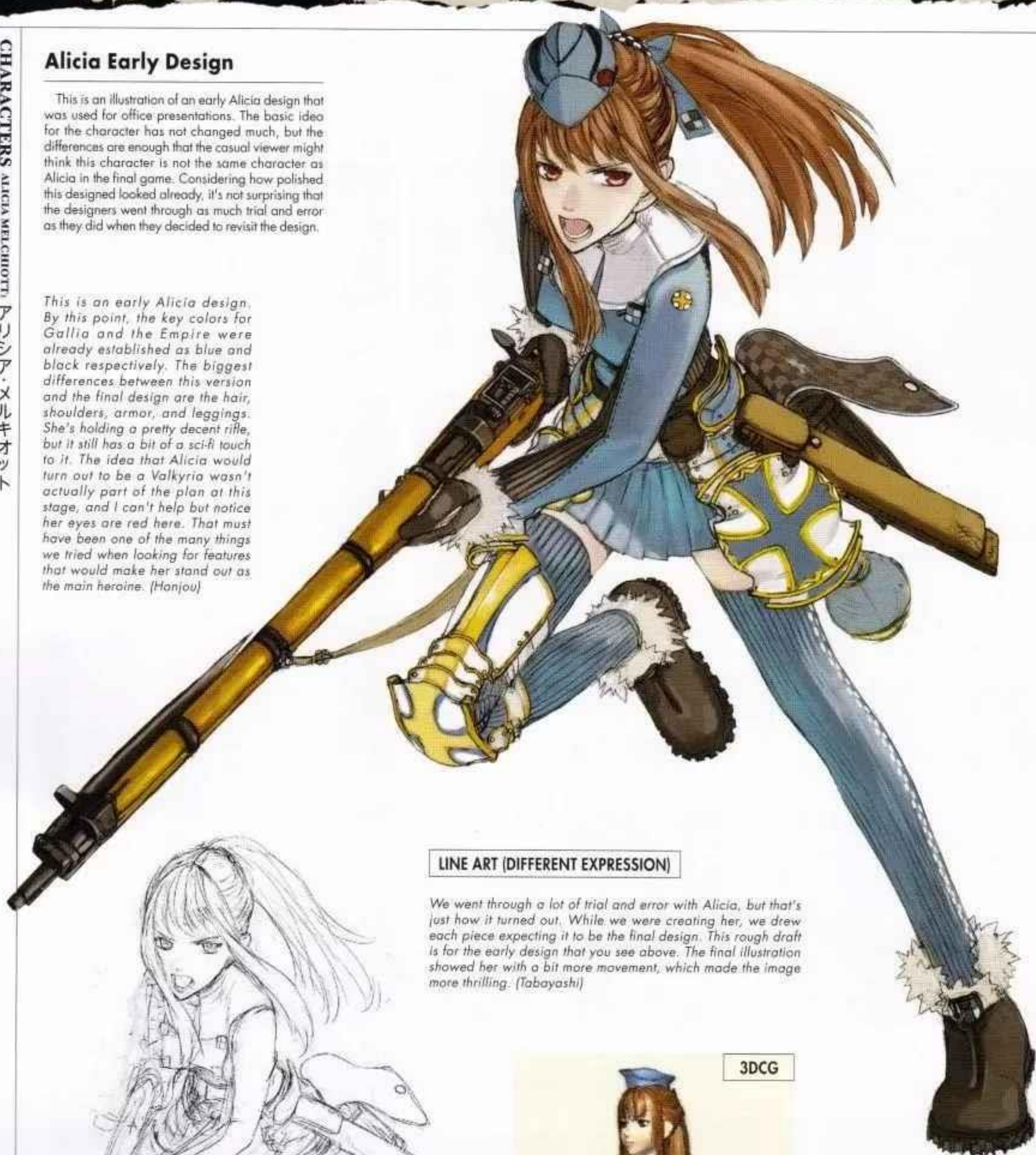


Defense Logistical Supplies

Alicia Early Design

This is an illustration of an early Alicia design that was used for office presentations. The basic idea for the character has not changed much, but the differences are enough that the casual viewer might think this character is not the same character as Alicia in the final game. Considering how polished this design looked already, it's not surprising that the designers went through as much trial and error as they did when they decided to revisit the design.

This is an early Alicia design. By this point, the key colors for Gallia and the Empire were already established as blue and black respectively. The biggest differences between this version and the final design are the hair, shoulders, armor, and leggings. She's holding a pretty decent rifle, but it still has a bit of a sci-fi touch to it. The idea that Alicia would turn out to be a Valkyria wasn't actually part of the plan at this stage, and I can't help but notice her eyes are red here. That must have been one of the many things we tried when looking for features that would make her stand out as the main heroine. (Honjou)



LINE ART (DIFFERENT EXPRESSION)

We went through a lot of trial and error with Alicia, but that's just how it turned out. While we were creating her, we drew each piece expecting it to be the final design. This rough draft is for the early design that you see above. The final illustration showed her with a bit more movement, which made the image more thrilling. (Tabayashi)

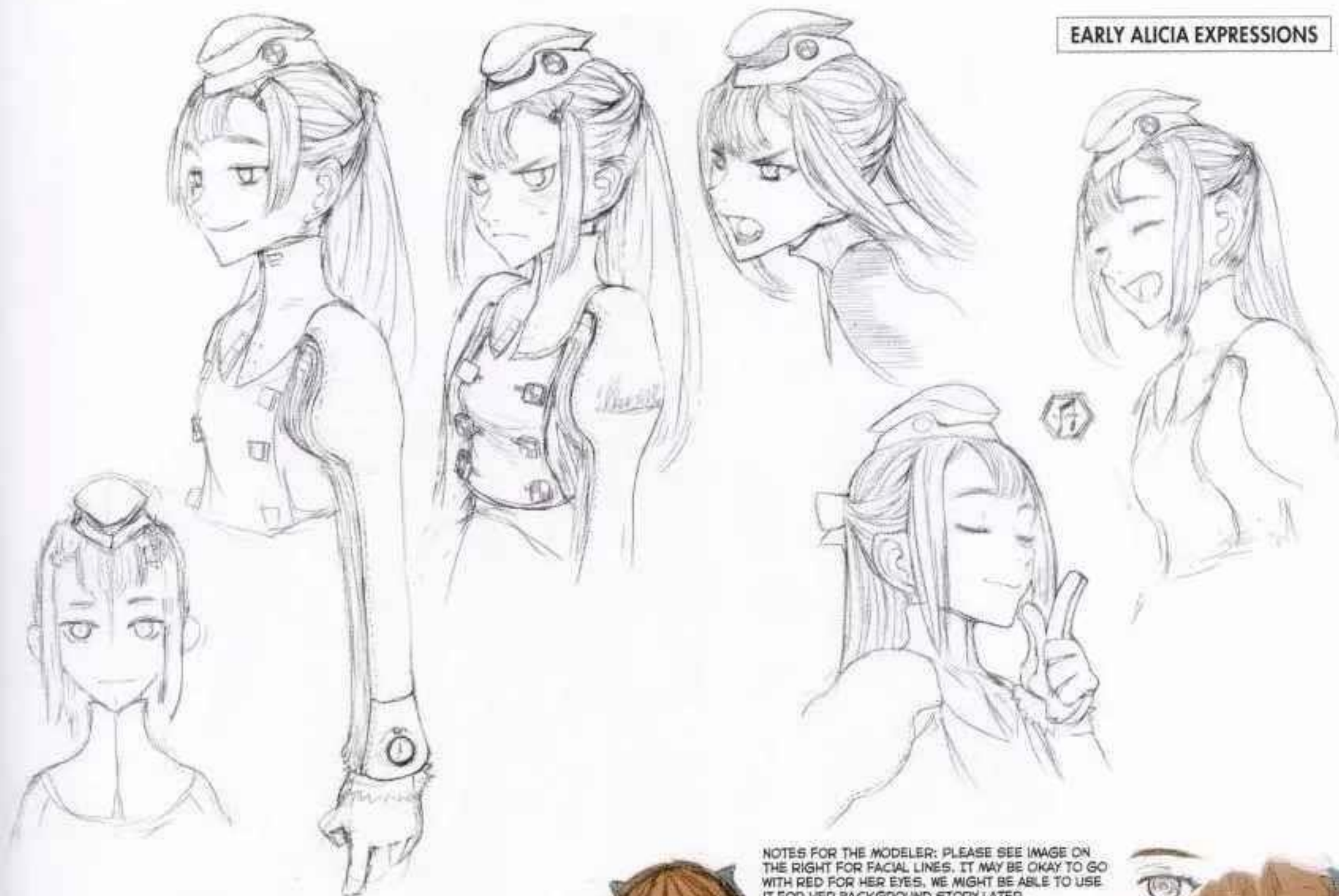


3DCG



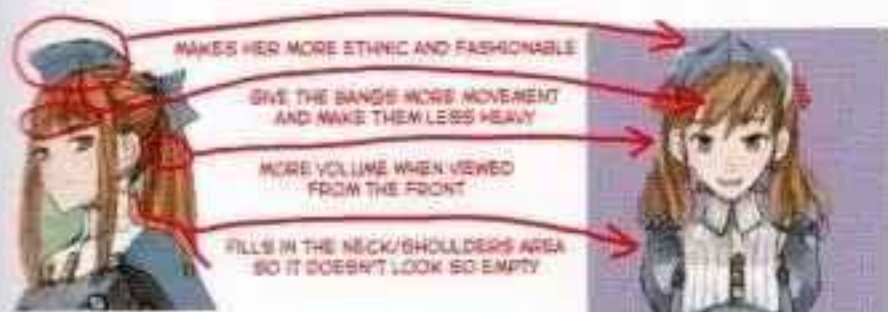
This is the first 3D model of Alicia that we made. It was based on the early design that you see above. The armor and insignias are different from the final version, and this is still before we started trying different things with her face. At this point, we had pretty much assumed that Alicia was done and set... but as time went on, we started noticing little things that we wanted to change until it got to the point where we realized we just needed to do a complete overhaul. Having a 3D model to look at really pointed out some of the more serious issues with her facial balance, like the size of her eyes, the lines, shadows, etc. The designers and modelers worked together with CANVAS to figure all of these things out. As a bit of trivia, this 3D model was created using the beta version of CANVAS, so the shaders are a bit different from the final CANVAS version. (Tabayashi)

EARLY ALICIA EXPRESSIONS



This is a facial expression collection for Alicia, with experimental hats. The hat was a very important item for us to use as a way to add that militaristic touch to the characters, but we were also asked to minimize the amount of hair the hat covered. Trying to work around almost contradictory requests and restrictions made Alicia a pretty troublesome character right from the start. (lol) (Honjou)

LATER CHANGES TO ALICIA



CONFIRMING CHANGES WITH THE 3D MODEL

INLINE 3 MODEL



EDITED MODEL (BUST UP ONLY)



These are comparison images for the major changes we made to Alicia's head. By giving her twin ponytails, we were able to make sure that her appearance would be interesting from any angle. Even though we were able to get this part settled, the endless alterations to her eyes, cheeks, hair accessories, etc. were still lurking in the shadows, waiting for us. (Honjou)

NOTES FOR THE MODELER: PLEASE SEE IMAGE ON THE RIGHT FOR FACIAL LINES. IT MAY BE OKAY TO GO WITH RED FOR HER EYES. WE MIGHT BE ABLE TO USE IT FOR HER BACKGROUND STORY LATER.



The second facial expression collection for Early Alicia. They're not bad, but they do still lack that special something that a main heroine should have... Personally, I quite like these. These images showed us how her hairstyle was affecting the volume of her silhouette, and that was why we switched to the twin ponytails. (Honjou)

Alicia Early Designs

These are the early design concepts for Alicia's outfit. At this stage, she does not have armor on her shoulders, arms, and one of her knees. The overall design was based on European armor from the middle ages. The hip armor that turned out to be the trademark look of the Gallian forces is already in place here, so the general silhouette did not change much between this version and the final version.

BACK



My main focus for these designs was the waist area. I tried not to put too much detail on the upper and lower body, as I thought that would make her look too bulky. It is easier to model the character if there are bits on the joints, though, so the final version has armor plates on her elbows and knees. (Honjou)

A full body shot of Early Alicia. I think her face looks a bit younger here... The shape of the waist armor changed often between the early designs, finished illustrations, and 3D models. I would guess that these armor parts were made by some mass-production press factory, like the helmets of the German army in WWII were. It's an indirect way to show that Gallia is a fairly advanced industrial country. (Honjou)

THIS IS TOO SMALL



THE SLEEVES FLARE OUT A BIT

LINE DRAWING

I tried to leave some of that western armor flavor while making the transition into lighter armor. A breastplate of some kind probably would have seemed more natural, but I wanted to save those for the Imperial army. The waist armor was a bit complex in its structure, and was something that I had a lot of fun with, though I'm sure it caused no end of trouble for the modelers. (Honjou)

Alicia Bride

In the final game, the whole idea of Welkin and Alicia getting married about concentrated into that one scene where Welkin offers a ring to Valkyria Alicia. Early on in development, however, there were plans for a whole cinematic of their wedding. (see the pre-production movie screen shots on page 364) This is the bridal form of Alicia that was going to be used for that scene. She's not wearing a traditional wedding dress, and instead it is obvious that they scraped together whatever they could under the circumstances for an impromptu wedding.



I prepared these illustrations for the wedding scene that we were planning on early on. It was never going to be a proper wedding ceremony, but rather a quaint little wedding that took place on top of the tank in between battles. She wouldn't have had the opportunity to get a proper wedding dress, so they would have had to make do with what they had. She's wearing a floral tiara and a simple veil that they probably made out of lace curtains or something. (Tabayashi)



Considering the circumstances, we knew we couldn't give Alicia a fancy wedding dress, so her headdress is made of stuff that they could have found while fighting a war. Wild flowers (white roses) were used for her floral tiara and bouquet. I would imagine the female members of Squad 7 would have worked together to make these for Alicia. (Tabayashi)



THIS IS MY ATTEMPT AT HER HAIRSTYLE, BASED ON THE REFERENCE MATERIALS I HAD. THE TWO LONG STRIPS OF HAIR ARE SET BACK PRETTY FAR ON HER HEAD AND SWAY GENTLY. THE LITTLE BITS OF HER FOREHEAD THAT PEEK THROUGH HER BANGS AND THE SPACES BETWEEN HER BANGS AND THE TWO LONGER STRIPS OF HAIR ARE CHARMING ATTRIBUTE OF HER HAIRSTYLE, SO I HOPE THEY GET INCLUDED. HER HAIRLINE SHOULD NOT BE TOO CLOSE TO HER EARS OR TOO LOW ON HER NECK. PLEASE USE IMAGES OF REAL WOMEN FOR REFERENCE. THE SHAPE OF HER HEAD IS ILLUSTRATED ABOVE.

EITHER WAIST POUCH DESIGN WOULD BE FINE. PLEASE POSITION IT ON HER LEFT BUTTOCK, ALONG WITH THE WATERSKIN. THESE TWO ITEMS WILL HIDE THE LEFT SIDE OF HER BUM, SO IT MAY BE BETTER TO LEAVE THE RIGHT SIDE COMPLETELY OPEN.

EARLY ALICIA DETAILED DESIGN

I have this terrible habit of focusing on the smallest details when left to my own devices. These images are probably excellent examples of that. As if anyone cares about the "western" shape of her head... I guess that just emphasizes how much I cared about this character's design... yes, let's leave it at that. (Honjou)

HAT, EMBLEM, ETC.



THE BELT AREA SHOULD LOOK LIKE THIS. PLEASE PREPARE TWO SETS OF EYEBROWS: ONE THAT LOOK LIKE A BATHER OF HAIR AND ONE THAT LOOKS LIKE JUST A FLAT SHAPE. THE SHAPE SHOULD HAVE SOME VARIATION.

PLEASE SHARPEN HER EYE SOCKET A BIT MORE.

PULL HER SKIN TONE AWAY FROM THE PINK TONE TOWARDS A MORE YELLOW TONE. THE EXAMPLES ABOVE ARE EXTREME EXAMPLES.

THE HIGHLIGHT SHOULD EITHER HAVE AN OUTLINE OR NOT, AND SHOULD NOT BE COMBINATION OF BOTH.

EMBLEM SHOULD LOOK LIKE THIS.

THE HAT SHOULD BE SHAPED LIKE THIS.

WHEN VIEWED FROM THE FRONT, IT SHOULD BE SKEWED TO THE LEFT.

EQUIPMENT



These are detailed sketches of Early Alicia's equipment. I always think that putting in a lot of attention and detail to the various parts will make for a better overall look, but it's possible that I was working backwards here. I probably should have tried to figure out the general silhouette first, then proceeded to fill in the details after... Thinking back on it now, I realize this is the way I did it for many of the other characters as well. I just love thinking up original militaristic items, so I was having a ball while I was working on these. The waterskin tube is probably my personal favorite. Her bangs, and the little bit of forehead that we can see peeking through between her bangs and side hair is one of those minor details that I got really attached to. (Honjou)

The corset allows her to easily detach her tools, and also gives her a feminine waistline. I figured we could add rivets and such to her shoes to make them look more militaristic. The fur trimming can be removed in the summer. (Honjou)

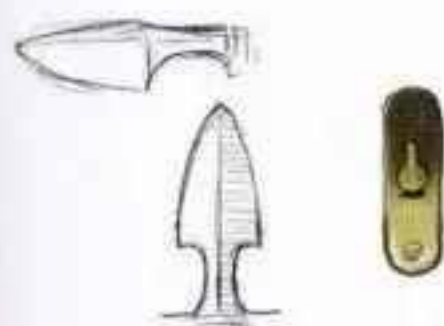
SHOES, WAIST AREA



These are some of the notes that were passed around between the members of the concept team regarding the finer details. The waist armor looks totally different, and we completely did away with the hat, but this gives you a pretty good idea of what our process is like. We were heading in a pretty good direction as far as the highlights in her eyes and her skin tone. At this stage, the emblem for Gallia was a cross, but it was later decided that we did not need a Christian flavor to the game world, so we changed it. (Taboyashi)

COLOR IMAGE

This is a character illustration of Early Alicia. I really like the way her waist area looks here, but the rest of her body is a little too plain. The strong, fearless glare she's giving her enemy here was carried over to the final version of Alicia. (Honjou)



ALICIA'S RIFLE



This is an early design for the standard Gallian rifle. It was based on the Lee-Enfield. I drew this while holding an old KTW airsoft gun in one hand. The bayonet is folded to one side. (Honjou)



Alicia Early Rejected Designs

This is a collection of early concept art. The different Alicia included here look different from both the pre-production design they had initially settled on as well as the final version. It is interesting to see all of the different heroine archetypes.

#2-1



#2-2



This is about the time we decided that Alicia would be a foot soldier. Since Gallia's conscription system applies to both males and females, they have uniforms with skirts as well. Though I'm sure some citizens are worried for Gallia's future considering the obviously low defensive quality of their uniform design. (Honjou)



WAIST POUCH

#3-1



I know I've repeated this many times already, and you may be bored of hearing about it, but these are some more armor variations I came up with. I was trying to give the Gallian armor more of an ethnic feel. The silhouette is based on Nausicaä. (Honjou)

#1-1



This is the first sketch I did of Alicia, if you ignore the earliest heroine images of Alma (temporary name at the time). Yes, she's blonde. (lol) She's also quite young. At this stage, we hadn't even decided on an age for the heroine of "Valkyria Chronicles". I quite liked the way her shoulders and ankles looked here, but the design had too much of a sci-fi flavor too it, so it all got dropped before too long. A lot of the core design props were already set here, like the general look of her uniform, buttons, sleeves, mini skirt, waist armor, etc. Oh, and of course, her above-knee socks. (Honjou)

#3-2



#3-3



#4-1



#4-2



Rough sketches of the Gallian uniform hat. The hat became a real source of stress for me later on... (Honjou)



THE HAT HIDES THE PART AT THE BACK WHERE HER HAIR IS TIED.



#5-1

I did these rough sketches to get a better idea of the character and how she would fit into the game world. I think this part of the brainstorming process was pretty fun. Since she was going to be the main heroine, I was careful to make her cute, energetic, but not too fantasy or sci-fi while I was doodling. (lol) (Honjou)

#7-1



#6-1

Some ideas for the shape of Gallian buttons. One of my favorite designs from the Valkyria Chronicles project. I wish someone would make pin badges out of these designs... I feel like a lot of the characters were kind of short in the early sketches. (Honjou)

#7-2



Since this was a fictional war game, I wanted to come up with an original head piece for the tank operators. The circuitry and antenna are contained within the case. These headphones didn't get used for this game, but I hope to get the opportunity to use them in the future. (Honjou)

#8-1



These are rough ideas for the Gallian uniform. I drew up several variations, with slight changes to the details. Sometimes, the designs that look good in the drafts don't look as good as a model. One of the things I noticed with this project was that it's easy to fudge the details in 2D art, so the design could very well look perfect when it's not. (Honjou)



#9-1



THE BALANCE BETWEEN THE PUFFY TIE-BARS AND THE MINI SKIRT ISN'T VERY GOOD.

HALLMARKS ON THE SIDE OF METAL PARTS

HALLMARKS ON THE SIDE OF METAL PARTS

Early Welkin & Alicia Images

Welkin and Alicia developing a relationship was always part of the plan, so a lot of the early sketches show the two together. These are some very early sketches from before the characters were well established. Some of the sketches show a more comical side to the characters that you don't get to see in the game.



These sketches of Welkin and Alicia (temporarily named Alma at the time) are from a very early stage in development. You can probably get a good idea of the passage of time between the sketches from their hairstyles, uniform, and actual improvements in my drawing skill... At this point, Alicia was going to be a tank commander just like Welkin, and her special talent was going to be ballistic trajectory adjustments using her slide rule.

Early collection of facial expressions for Welkin and Alicia. Looking back on them now, I think they look a bit too young, though the general feel of the characters did not change much. The sketches are of their facial expressions during moments like the death of a comrade, a short break, or whatever other materials I was working with at the time. The image with them squeezing out of a cupola together was for the climax of the game, where they were trying to escape from a crumbling Randgriz Castle. (Hanjou)



PEELING POTATOES

When I think of the second World War, I think of the German army with their bread and potatoes. I thought it would be interesting to draw a mundane moment from daily life instead of just battle scenes. In fact, there's that one scene where they are in the Barious desert eating watermelons! That was based on an image I saw of the war in Africa, where the fighters were sitting on a tank eating watermelons. It was just a random idea sketched out, but the producer liked it enough to include it in the final game. I was so overjoyed that I did a little dance. Seriously, thank you so much! (Hanjou)



Alicia became a master at potato peeling after doing it every day for a while. When she is picking out the little buds from the potato, her hands move so fast that you can't see them clearly.



Isara Gunther

CHARACTER PROFILE: GALLIA

イサラ・ギュンター

Isara Gunther

Voice: Hōka Kuwahara

GENDER: FEMALE

AGE: 16

HEIGHT: 152.5CM

WEIGHT: 40KG

ORIGIN: FOUZEN, GALLIA

EDUCATION: HIGH SCHOOL GRADUATE

RANK: CORPORAL

CLASS: TANK OPERATOR / MECHANIC

SKILLS: VEHICLE OPERATION / MAINTENANCE

HOBBIES: MECHANICS, TAKING CARE
OF HER BROTHER

DREAM: FLY WITH HER BROTHER IN AN AIRCRAFT

HABITS: SLAPPING HER CHEEKS HER HANDS
(WHEN PULLING HERSELF TOGETHER)

Welkin's Adopted Sister

Isara was born in the industrial city of Fouzen to Darcsen parents. Her father was Theimer, a brilliant inventor. Soon after she was born, Isara lost both of her parents in an accident, and was adopted by Belgen Gunther, her father's best friend. Isara was moved to the town of Bruhl to live in the Gunther household, and what little she knew of her real father came in the form of an old photograph and stories from those who knew him. Based on the stories she had heard about her father, Isara came to admire her father, which led to her following the path of an engineer. Isara showed a natural aptitude for mechanics, a talent she inherited from her father, and she would spend hours absorbed in the maintenance of various vehicles, unconcerned by the greasy mess it caused.

Being of Darcsen heritage meant that Isara suffer much abuse and harassment even as a young child. Despite this harsh social environment, Isara never allowed herself to become depressed, nor did she complain about the unfair nature of her persecution. The perpetually positive attitude that Isara maintained may have been a result of Welkin defending her from abuse, as well as the proud example set by Belgen, but may also be due to the Darcsen spirit. The Darcsen spirit is usually passed on with the words "look to the sky," which is the short version of the Darcsen proverb, "The sky you see above you is free and unbound. That is where the Darcsen spirit resides. Do not be entrapped by the past or the difficulties of the present. Always keep walking, with your eyes forever forward."

While fighting for the Gallian militia, Isara traveled to many places and bore witness to the harsh reality of discrimination. The cruel truth affected her deeply and almost caused her spiritual strength to falter. It was the presence of Squad 7 and the ever optimistic Welkin that gave Isara the support she needed to keep going.

Isara has a very calm personality, and rarely expressing her feelings bluntly. She is not introverted, but rather just prefers to maintain peace and harmony. She will show a relatively strict side to anyone who is inconsiderate, or has given up on life.



"I won't let you have
your way in this house.
Please leave."





"I focused on engineering in school because I wanted to become an engineer like my father."

Devoted Sister

Welkin was much older than his adopted sister, but his mind was always preoccupied by his interests, which left little room for much else. Isara happily supported her brother's enthusiasm for his hobbies by taking care of the little details of day-to-day life. Her deep appreciation and adoration for her brother stemmed from the way Welkin always protected her from the persecution Isara faced as a Darcens.



"Preparing everything for Welkin's return... that's all I can do for him right now."



"Hmm... I'd like to hear you sing, Rosie."



Gifted Engineer

Ever since she can remember, Isara has always admired her biological father for his accomplishments in life. It was natural for her to take an interest in engineering in school, and she also studied her father's old blueprints outside of school. After Welkin left Bruhl, Isara started maintaining Edelweiss, the tank that was stored in the Gunthers' garage. Isara's tireless efforts made her a masterful engineer and mechanical designer at the impressive age of 16.

Rosie's Friend

After joining the militia, Isara was constantly at odds with Rosie, who harbored a strong hatred for all Darcens. Despite their quarrels, Isara recognized a kinder side to Rosie and made attempts to build a friendship with her. Tragically, the very moment Rosie accepted Isara as a true friend was the same moment that Isara's short life was brought to an end. The pure friendship that had taken root inside of Rosie blossomed in her song, which inspired a post-war movement to end the unjust persecution of Darcens.

DESIGN WORK Isara Gunther

Isara Concept Art

We get to see a lot of Isara's adorable facial expressions in this collection of concept art. The image in the bottom right where Isara is working on a vehicle shows her with glasses on, a detail that was omitted from the final game. Honjou also comments that he had designed Isara with thick eyebrows, but that was another detail that did not make it into the game.

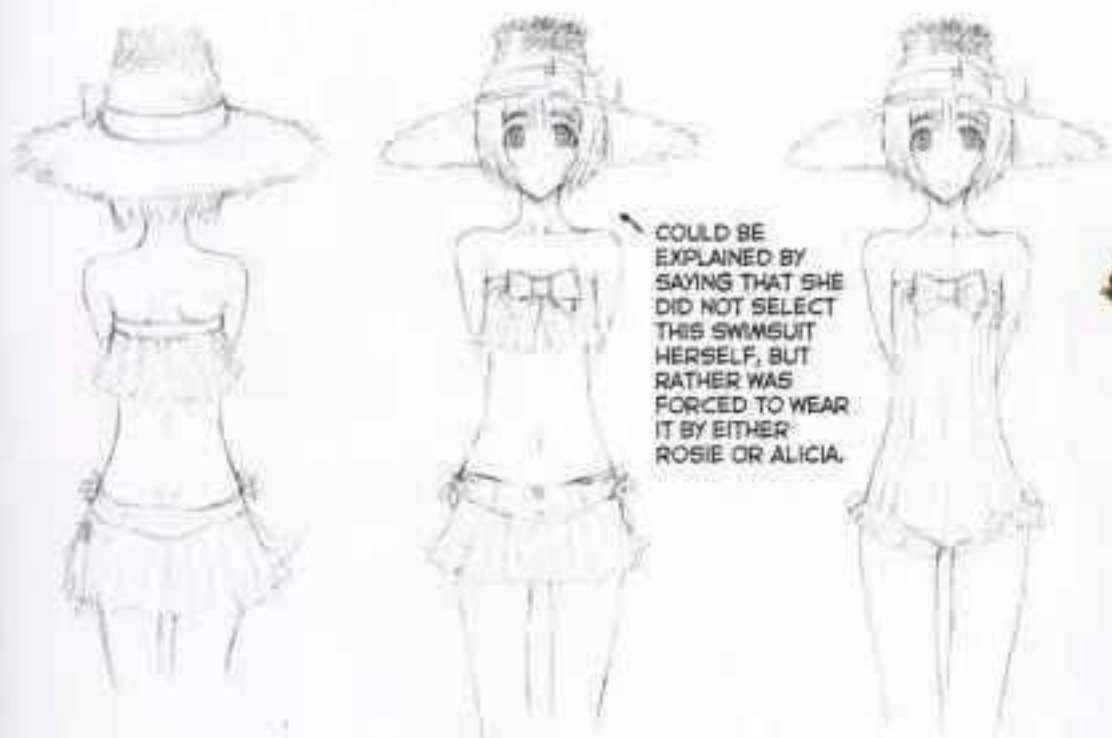


GALLIAN MILITIA TANK
OPERATOR UNIFORM

I had planned for a character with this hairstyle and shawl pretty early on, so I had a lot of fun working on Isara. The only issue I have with this character is that she was blonde when I pictured her in my mind... Initially, I designed her to be a small, cute little girl that would act as a mascot for the squad, yet reveal a stubborn and gifted engineer underneath. "I had this prepared for just such an occasion, Welkin." Yeah, she's a total genius. Add to that Kuwashima's voice acting, and Isara is easily my favorite character of "Valkyria Chronicles". Isara probably has a brother complex. Her 3D model is utterly adorable. Fantastic! Thank you, Iida! (Honjou)



ISARA EXPRESSIONS



COULD BE EXPLAINED BY SAYING THAT SHE DID NOT SELECT THIS SWIMSUIT HERSELF, BUT RATHER WAS FORCED TO WEAR IT BY EITHER ROSIE OR ALICIA.

ISARA SWIMSUIT

I was asked to give her a traditional school swimsuit, but I thought that would be too boring, so I came up with a few alternatives... but we ended up going with the school swimsuit anyway. (lol) I suppose bows and frilly bits wouldn't really suit this character. (Honjou)



ISARA EQUIPMENT DETAILS



HEADPHONES

MAP CASE WITH COMPASS

TRADITIONAL DARCSEN SHAWL

WAIST POUCH (CONTENTS)

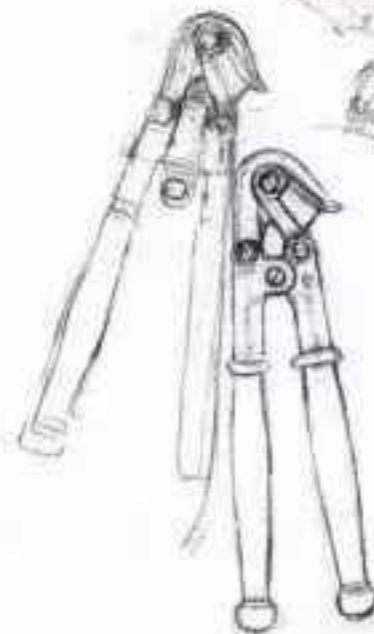
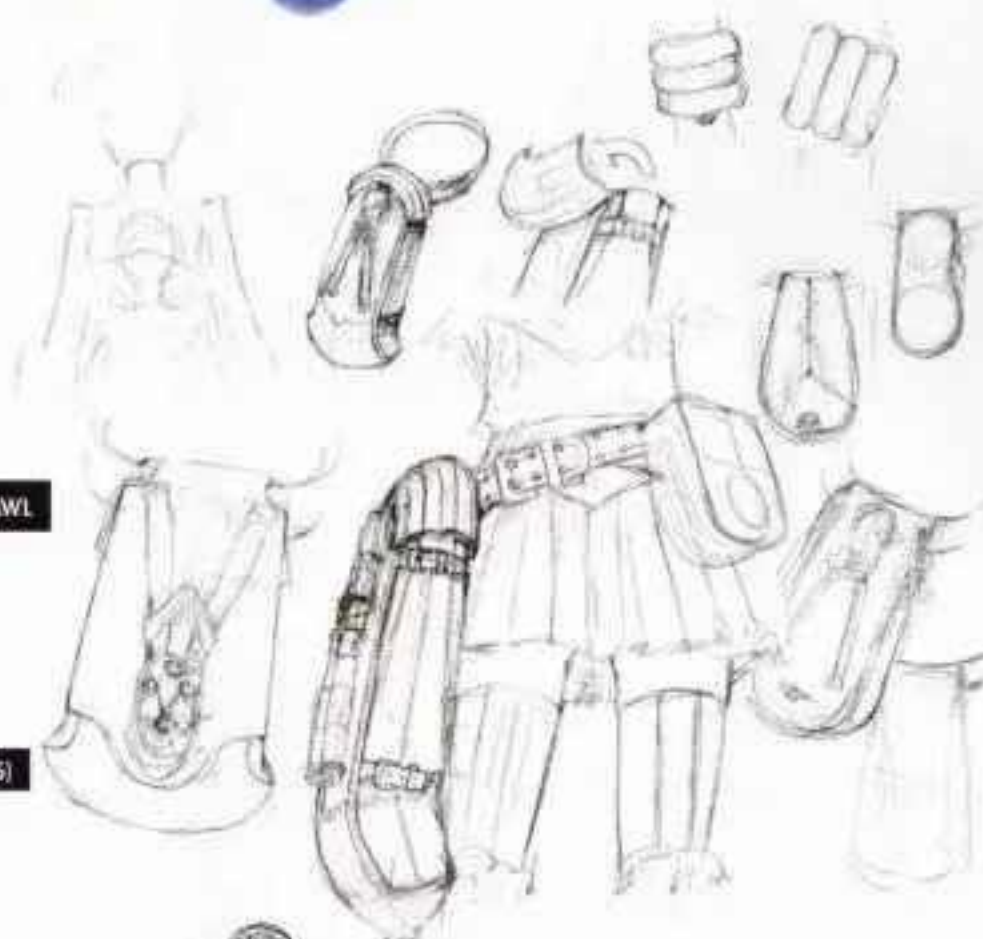
- Flashlight
- Supply log
- Military notebook
- Folding knife
- Writing utensils

SHOULDER BAG (CONTENTS)

- Mechanic's notebook
- Maintenance manual
- Light tools (Allen wrench, screwdriver, calipers)
- Map
- Warm cape
- Light rations (biscuits, chocolate)

THROAT MICROPHONE (RECEIVER)

Used to adjust volume or frequency



FOX?



I believe I was speaking with Honjou about Isara when we came up with the idea that it would be cute for her to have some kind of little plushie on her. It wasn't part of the original design concept, but it's probably something that she received from Welkin or someone when she was a child. (Iida, Character Modeler)

As with Welkin, Isara's equipment was rather unique and received a lot of attention. Isara likes to collect tools, and her favorite wrench set was a birthday gift she received from Welkin.

#1-1



SHAWL DESIGN

When it was decided that the shawl would be a traditional trademark of the Darcsens, it became more than just an accessory. As with Alicia's head, this meant that we almost let ourselves get dragged into a bottomless pit of ideas. (lol) When you look at so many different variations together, you really can't tell which one is the "right" one... though I suppose that's just my excuse to avoid having to make a final decision. (Honjou)

#1-2



#1-3



THERE IS A HOOD ON THE BACK

#2-1



#2-2



#2-3



#2-4



Isara Gunther



RAITA ILLUSTRATION GALLERY ISARA

I already had Isara built up in my mind before I was given the official instructions, so I pretty much just did what I wanted to do. (lol) She's so cute! Her 3D model looks fantastic, too. We all knew she was going to die in the middle of the game, and everyone seemed to have their own ideas about what the "best death" would be. There was this one idea that had Isara getting shot right between the eyes and Welkin finding a touching letter she had written to her brother for just such an occasion. Another good one was about Isara being mortally wounded by exploding shrapnel while operating a tank, but she continues to speak over the communication system as if nothing is wrong so as not to worry Welkin. Despite Isara's best efforts, her operation of the tank gets pretty sloppy, and Welkin yells at her throughout the fight. After the battle is won, everyone realizes that Isara hasn't come out of the tank, and when Welkin opens the hatch, they find her dead at the controls. These are just a couple of the imaginative ideas that we had floating around. (Honjou)

ROUGH DESIGN

The early design ideas for Isara are quite different from the Isara we saw in game. The "dependable little sister" we know had replaced a generally more childish, spoiled-by-her-brother type girl. Honjou also comments that these sketches were done before the character's personality had been established. There are also little sketches of accessories and other items surrounding the sketches of Isara on these pages, which can give you an idea of the different thoughts they were entertaining.

Back when I was first designing Isara, I never would have imagined that she would turn out the way she did. I was fully expecting her to be a more awkward girl who would have a hard time finding her place in the militia, and would constantly hide behind her brother. With a character like that, however, she would have been far too one-dimensional. I much prefer the gifted yet slightly stubborn girl that Isara became. Also, I want to take this opportunity to emphasize once again that Isara was designed with thick eyebrows. I want everyone to notice this! (Honjou)

This is a very early sketch of Isara. The Isara I had in my mind had short blond hair. The fact that her hair hides her eyes and her freckles were little things that I was hoping would convey her introverted personality. I can't tell how old she's supposed to be in this sketch... (Honjou)



HER COMRADES CALL HER "MUSHROOM" OR "MUSHROOM GIRL"



Rough drafts for the official illustration. I'm a little embarrassed that they had these saved. Isara looks so hardcore, walking with her hips jutted out like that. I get the feeling she's walking towards me to hit me with that wrench in her hand. (Honjou)

GALLIAN UNIFORM HAT



ISARA VERSION B



ISARA VERSION B



We did have an alternative design for Isara, which involved short wavy hair and her forehead completely exposed. Unlike Alicia, we settled on Isara's design pretty quickly, so you probably won't find too many different design drafts. The image above with Isara wearing the Galian hat is one of my personal favorites. (Honjou)

Rosie [Brigitte Stark]

CHARACTER PROFILE: GALLIA

ロージー

(本名:ブリジット・シュターク)

Rosie [Brigitte Stark]

Voice: Magami Toyochika

GENDER: FEMALE

AGE: 27

HEIGHT: 168CM

WEIGHT: 55KG

ORIGIN: A VILLAGE NEAR
GHIRLANDAIO, GALLIA

EDUCATION: MIDDLE SCHOOL GRADUATE

RANK: CORPORAL

CLASS: SHOCKTROOPER

SKILLS: MARKSMANSHIP

HOBBIES: MUSIC (COMPOSING, SINGING),
EATING A LOT

DREAM: TO BECOME A SINGER

HABITS: WHISTLING, SNAPPING HER FINGERS

A Former Bar Singer

Rosie's real name is Brigitte Stark, while "Rosie" is the stage name she used as a bar singer. Rosie was born near Ghirlandaio.

Rosie first became interested in music at the age of 8, after her mother had fallen ill. Rosie was depressed over her bedridden mother, but her outlook on life was changed by a chance meeting with a street performer. The performer was singing a foreign song that Rosie could not understand, but the melody and the unfamiliar words magically lifted Rosie's spirits and consoled her in a way that no mere words could have. Deeply affected by this stranger's song, Rosie decided that she wanted to become a singer who could move people with her song. She got a job working at a bar and practiced singing whenever she could until she was good enough to be let up on stage. She also learned how to play cards while working at the bar, and her skills were such that she once beat Faldio 10 to 5, with the ante for each game being a serving of alcohol.

Rosie's difficult but peaceful days were interrupted by the outbreak of the first European War. The Imperial Darcsen Hunters raided a border village following rumors that many Darcsens resided there. That village was Rosie's home, and she lost both of her parents in the raid. Rosie was convinced that the Darcsens were to blame for the loss of her parents, and she has since harbored a distinctly powerful hatred towards the Darcsens. Rosie fled her village and arrived in the city of Randgriz only to be drafted into the militia. Rosie grew even more bitter at the notion of having to give up her dreams to become a singer in order to serve the Gallian army.

While fighting as a member of Squad 7, Rosie gradually started singing again. This was no doubt influenced by Isara's presence, as well as the fact that Rosie got to meet the street performer who inspired her to start singing, only to realize that the street performer was a Darcsen. This reunion taught Rosie that music has no borders, and that a simple song can touch the hearts of anyone, regardless of ethnicity. This little truth empowered Rosie in ways she never could have expected. After the war, Rosie fulfilled her dream of becoming a professional singer, and traveled throughout Gallia inspiring the war-torn people by singing "A Love Passed On" for anyone who would listen. Eventually, Rosie began touring all around Europa, but it is said that she would always return to visit Isara's grave on the anniversary of her death.

"How did a Darcsen weasel their way into this squad? I'm not going to fight alongside a dirty, stinkin' Darcsen!"



The Alpha Female of Squad 7

Rosie has always been a stubborn tomboy who tends to find herself at the center of attention for one reason or another. She is very honest about her feelings, and is willing to let you know exactly what she thinks, even if you are a ranking officer. Rosie's bluntly honest approach to life has gotten her into trouble more often than not. Rosie's courage more than makes up for her more abrasive tendencies, as she is always willing to be the first to charge enemy forces in order to keep her comrades safe.



"I don't care who's son you are...
You're just a spoiled university graduate."



"I... never got the chance to give you my gift...
I want to sing this song for you..."

Bearing a Grudge against Darcens

Rosie's hatred toward all Darcens was rooted in the fact that she had lost both of her parents in a raid by Imperial troops looking for Darcens. As she interacted with Isara, Rosie's deep-seated hatred started to fade. Losing Isara in the war also inspired Rosie to resume her efforts to become a professional singer.

DESIGN WORK

Rosie Concept Art

The Gallian uniform that Rosie wears so well is something that members of the development team like to call a "believable lie." They wanted to see how far they could go with details like costumes in "Valkyria Chronicles" without ruining the atmosphere of the game. This meant making the uniforms as interesting as they could while still having the players accept it as a military uniform. As a result of the brainstorming, Rosie ended up with many unique features like her earrings, choker, corset, and exposed bellybutton. This process of stretching the fictional truth became a guideline for the designs of the other characters. It can be easy to overlook the differences at times, but the variety in the uniforms can be seen when comparing the different characters.

ROSIE SHOCKTROOPER UNIFORM

I remember having a lot of fun with this character, as she isn't the kind of personality that I usually work with. She is quite slender and her breasts aren't very large, but she still has that sexy aura about her. If I had to pick out her most sexy feature, it would be her lips. (Hanjou)

FACIAL EXPRESSIONS

A comparison shot of two polygon models. There are some variances between the two models, such as the shape of the eyes and chin. The model on the left was used in the game.



We had to confirm the set of her lips with the models. Her default expression is a rather ambiguous one, with her lips slightly open.



HER KNEE PLATES ARE SET AT AN ANGLE

SHE HAS THIN ANKLES, TO EMPHASIZE HER ATTRACTIVE FIGURE

SWIMSUIT



Rosie in her swimsuit. As with Alicia, we totally ignored the concept of realism for this one... I know it's a bit of stereotype, but redheads tend to have fairer skin, so she has paler skin than her comrades, and she also has some freckles. (Honjou)

COLOR VARIATIONS FOR FIGURES



ROUGH DESIGN



ROSIE REJECTED IDEAS



These were the other proposed versions of Rosie. They're quite archetypical, but her personality was quite easy to grasp just from her appearance. Her love of cigarettes and alcohol no doubt gave her a very husky voice. (Honjou)

Rosie



**RAITA
ILLUSTRATION
GALLERY
ROSIE**

Her extremely distinctive personality made Rosie's design quite easy, allowing us to settle on a final design rather quickly. I was a bit worried that we may have strayed too far from the militaristic flavor with her awesome hairstyle and exposed bellybutton, but she became a strong foundation upon which we based the general atmosphere of the game world. When you look at all the characters, you can easily tell that Alicia and Rosie have rather unique uniforms compared to the sub-characters. Rosie's 3D model is one of my favorites. Her lips are so sexy! Thanks, Nakagawa! (Honjou)

Largo Potter

CHARACTER PROFILE: GALLIA

ラルゴ・ポッテル

Largo Potter

Voice: Hideo Egawa

GENDER: MALE

AGE: 36

HEIGHT: 185CM

WEIGHT: 94KG

ORIGIN: A CITY IN NORTHERN GALLIA

EDUCATION: HIGH SCHOOL GRADUATE

RANK: SERGEANT

CLASS: ANTI-TANK LANCER

SKILLS: USING THE ANTI-TANK LANCE,
MELEE COMBAT

HOBBIES: VEGETABLES (EATING, FARMING),
HEAVY SMOKER

DREAM: TO OWN A FARM

HABITS: RUBBING HIS NOSE WITH HIS FIST

A Veteran of the First European War

Largo is a veteran soldier who has been on the frontlines since the first European War. He fought alongside Varrat in EWI, and the man who became her fiancé, Frederic, was Largo's childhood friend. Largo can be quite passionate and bull-headed at times, but Frederic always did a good job of keeping his friend's head where it needed to be. EWI broke out when the two men were still in high school and they quickly enrolled in the military academy, where they met Varrat. After graduating from the military academy, the three were assigned to the same squad. Early on, Varrat and Largo were constantly at each other's throat due to minor disputes stemming from their different outlook on just about everything. As they faced death side by side, however, Largo gradually came to feel a romantic interest in Varrat. Largo never told Varrat how he felt, which was due to the fact that he soon realized that Frederic felt the same way about her. Tucking his feelings away deep inside, Largo did what he could to support Frederic's attempts to court Varrat. As a result, the two young soldiers were soon engaged to be married. The young couples hopes for marital bliss were shattered when Frederic was captured by enemy forces and met a tragic demise. Largo blamed himself for the death of his friend and immediately requested to be trained as an Anti-Tank Lancer. It was his hope that the additional rigorous training would help him forget his grief. When Varrat remained with the army after the war, Largo stayed right beside her to watch over her and protect her in his own way.

With so many battles under his belt, Largo came to believe that experience on the frontlines was more important than anything else, and repeatedly passed up on promotion opportunities in order to stay on the frontlines with his comrades.

Largo's view on the importance of experience causes him to be resentful of Welkin, who was immediately promoted to officer status based solely on his educational background. Welkin eventually proves himself to be a trustworthy and dependable leader, at which point Largo apologized for his past behavior and offered his unwavering support.

Largo felt that he would be betraying Frederic if he ever revealed his feelings for Varrat, and was therefore determined to simply stay by her side as a friend. He had always supported Varrat's decisions, but when she nearly made a irreversible mistake to get revenge for Frederic's murder, Largo raised his hand against a woman for the first time in his life in order to release Varrat from the powerful hold of vengeance. After the war, with considerable prodding from his comrades, Largo presented Varrat with a bouquet of flowers large enough to fill an ox cart and a gold ring, finally making the wedding proposal that had been 20 years in the making.



"Well, whatever.
I'll just have to teach him that
experience speaks the
loudest on the battlefield."





"I'm glad your brother made it back safely, Isara."

"The thing is, Boss... We refuse to fight alongside a Darcsen."



Watchful over the Squad

Largo can be pretty rough around the edges, but he is also honorable and will not hesitate to admit when he is wrong. If he finds someone to be trustworthy, Largo will do whatever he can to help them. This dependable personality led the members of Squad 7 to look up to Largo, and Welkin even dubbed him the "Grandfather of Squad 7." Though he did initially hold a prejudice against Darcsens, Largo gradually warmed up to Isara as well.



Passionate about Vegetables

Largo grew up on a vegetable farm where he helped with the harvesting and shipping of produce. For this reason, Largo is very passionate about vegetables. His statement that he would one day cover all of Gallia in vegetables fields was not just a joke intended to cheer Varrot up. His passion for vegetables goes so far that he once created a small vegetable field within the confines of the militia base and distributed his fresh vegetables among his comrades and the militia dining hall. Most of his fellow soldiers appreciated Largo's produce, but he did get into considerable trouble for unauthorized use of militia property from the higher ranking officers.



"Vegetables are the greatest food in the world! The more you eat, the more healthy you are!"



DESIGN WORK

Largo Potter

Largo Concept Art

Ever since he was a child, Largo enjoyed any form of physical activity, which granted him a powerfully large physique. The anti-tank lance and shoulder armor tend to look quite bulky and oversized on most soldiers, but they seem to be just the right size for Largo. The unique size

and shape of the Lancer's shoulder armor is designed to protect the Lancer's extended arm, which is illustrated quite well in the firing stance as well as the sketches on the following pages.

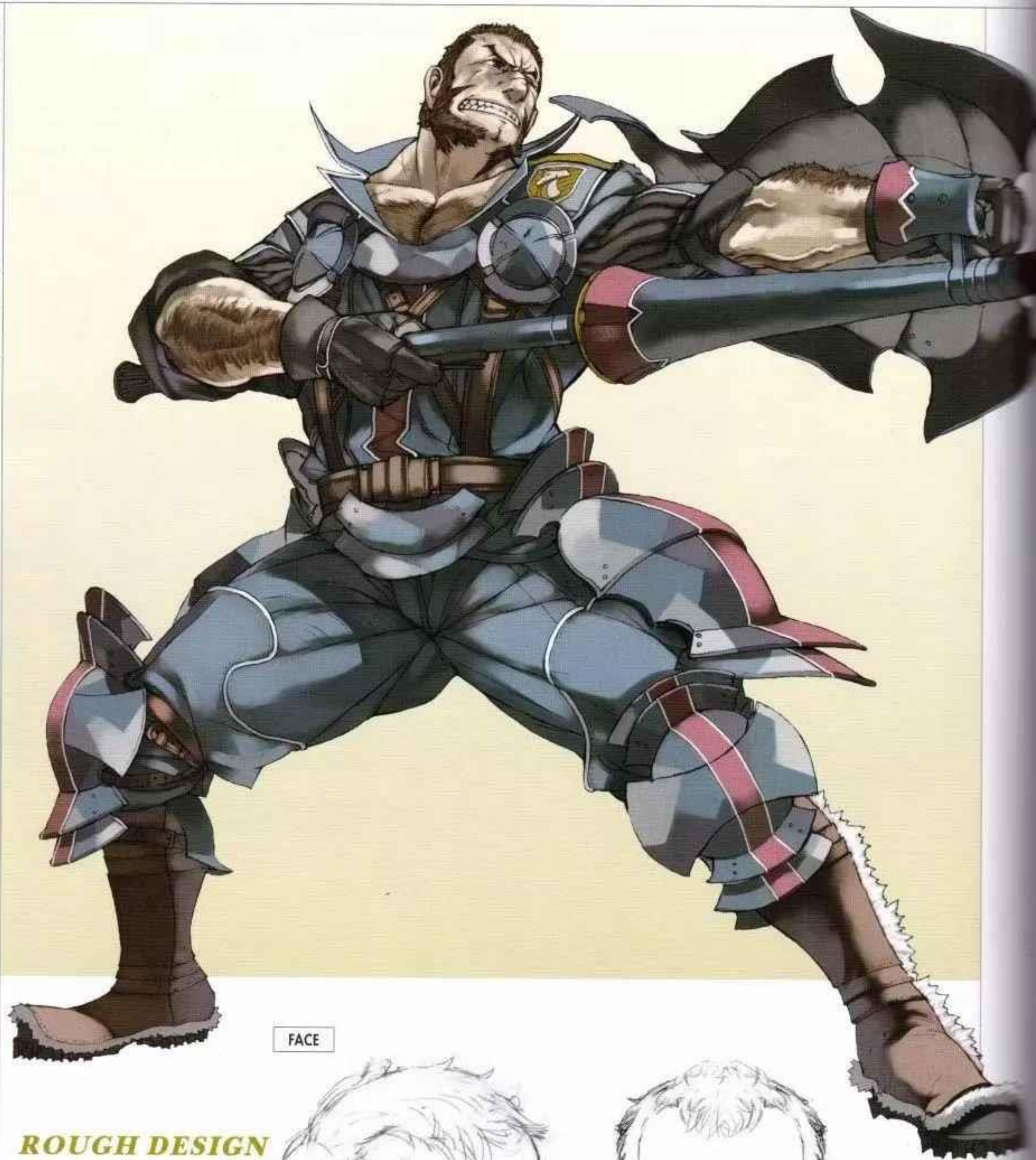
FACIAL EXPRESSION



As with Rosie, I found Largo to be an interesting experience for me, as I don't usually work with characters like him. I can vouch for the fact that he is an extremely dependable sort, as he saved my skin a number of times when I was playing through the game. (lol) (Honjou)



FIRING AN ANTI-TANK LANCE



FACE

ROUGH DESIGN

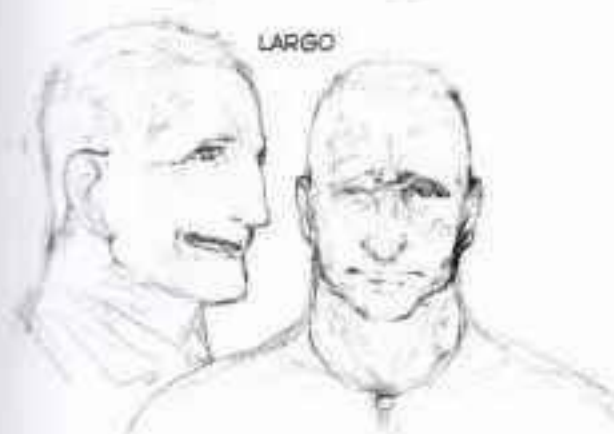
Largo has large eyes, a round nose, and a harsh but likable facial expression. Giving him a cigarette as an accessory helped to establish his position among the younger militia troops. (Honjou)



Largo Potter

RAITA ILLUSTRATION GALLERY LARGO

A middle-aged, muscular, dependable older brother type character. Now that I think about it, I probably could have made him look a bit more macho... At any rate, I think he has a lovely smile. Bright and warm like the sun, without a hint of guile. (Honjou)



REJECTED IDEAS

Early designs of Largo had him looking like more of a hardcore old man, the kind of guy you'd expect to find in a hardboiled crime novel. In the end, Largo turned out to be a friendly guy with bright eyes that likes to shout things like, "Vegetables, banzai!" I guess that just goes to show that people can change. (lol) (Honjou)

SWIMSUIT

It wasn't included in the final game, but images of Largo in his swimsuit do exist... though it's more of a loincloth than it is an actual swimsuit. It scares me to imagine what it would have been like if this had been included in the game, even though it does suit his character quite well. (Honjou)

Zaka

CHARACTER PROFILE: GALLIA

ザカ

Zaka

Voice: Kazuya Nakai

**"I'm your Darcsen agent.
Name's Zaka.
Nice to meet you."**

GENDER: MALE

AGE: 33

HEIGHT: 187CM

WEIGHT: 71KG

ORIGIN: FOUZEN, GALLIA

EDUCATION: FOUZEN MACHINERY

RANK: SERGEANT

CLASS: TANK COMMANDER

SKILLS: TACTICAL COMMAND

HOBBIES: MAKING LAMPS

DREAM: TO REOPEN HIS GRANDFATHER'S
WORKSHOP AS A LAMP MAKER

HABITS: KEEPS ONE EYE CLOSED

Leader of the Darcsens in Fouzen

Born in the industrial city of Fouzen, Zaka grew up in a life of poverty, working in the factory as soon as he was able. Darcsens are known for their dexterity and skill, but Zaka proved to be especially talented. Through his work, Zaka learned much about machines and weapons. Though he appears to have lost an eye, both of his eyes are just fine and he actually has perfect vision. Zaka simply developed a habit of keeping one eye closed by spending long hours taking precise measurements in the factory.

Zaka is another veteran who survived the first European War. EWI marked the evolution of the ragnite engine, and Zaka was assigned to one of the new heavily armored vehicle units, for soldiers with a knack for maintaining the new tanks were considered to be quite valuable. Zaka proved his worth with the tanks, and was soon earned enough trust to be assigned as a tank commander. It is said that Zaka learned quite a bit from the famous hero, Belgen Gunther.

Fouzen was occupied by Gregor and his unit soon after the second European War started, and all of the Darcsens caught within the city limits were imprisoned within the labor camps. The Darcsens were separated into groups, and each group was monitored within their camp. Zaka was the leader of his group, and he often used his savvy conversation tactics to evade Imperial demands while lessening the burden on his fellow Darcsens as much as he could at the same time. In preparation for the Gallian militia's liberation of Fouzen, Zaka devised a plan and fought alongside the squad sent in by Varrot. His battle experience served him well, and Fouzen was soon freed from Imperial control.

After the battle at Fouzen, Zaka decided

to join the Gallian militia, partly due to Welkin's likable personality and partly because Zaka felt he could do more to defend Gallia as a member of the militia. He was assigned to Squad 7 as a tank operator for Shamrock. Zaka and Leon worked together to modify Shamrock's main gun, making it adaptable to future battle situations. This modification was only possible because Zaka was highly skilled as a tank operator and an engineer.

As a Darcsen, Zaka had experienced his share of unjust persecution. Unlike most Darcsens, however, Zaka never appeared depressed by his situation. His cheerful and carefree attitude made him easy to like, and even the Darcsen children in the labor camps tended to flock to Zaka's side. There are rumors stating that Zaka actively participated in efforts to safeguard war orphans during his military career. These interests may have been the inspiration for the toy workshop that he opened up in Fouzen after the war. In his workshop, Zaka invented a wooden puzzle box known as the "Enigma Box," which could be manipulated into over 100 different variations. The "Enigma Box" quickly became the most popular children's toy in Gallia.





"Hatred... Vengeance... These things save no one. We just have to keep doing what we can, and take life one step at a time."



A Powerful Philosophy

Zaka's carefree demeanor can sometimes make one forget that the Darcens are mistreated at all, but he has lived through his share of abuse and discrimination. When Zaka met Isara, he tried to help her accept the reality of the situation by telling her about his own personal philosophy. "Don't let yourself become bitter, and never hold a grudge." This motto was fueled by Zaka's innate pride and level-headedness, which allowed him to make the best of any situation without giving up his dignity.

"This world is full of people from different backgrounds. Like songs, no two humans are exactly alike, and they all have something unique to offer... at least, that's what I think."

A Hope for the Future

Zaka not only has the inner strength to withstand prejudice, but also has a vision for the future. He believes that the value of a human being cannot be determined solely by their heritage, and that if everyone could work together to live in harmony, the world can indeed have a brighter future. While fighting for the Gallian militia, Zaka also took the time to aid Darcen refugees who were fleeing from Imperial Darcen Hunters.



DESIGN WORK

Zaka

Zaka Concept Art

Most of Zaka's appearances in the game show him in the militia uniform after he joins, so these design drafts show us a side of Zaka that we did not originally get to see. His body is very lean and muscular, without a trace of excess fat. He wears the traditional shawl of the Darcens as a bandana, which was his own original idea and therefore is not something you see on any other Darcen. This is a representation of Zaka's stance, in that he is always looking for new ways to do something without being tied down by tradition or habit.

ZAKA UNIFORM

Zaka is a natural-born leader who refuses to be defined by the persecution his people face. He is always calm, and has the spirit to encourage those around him. I wanted to draw a character who was slightly long in the face, so I used that idea when designing Zaka. (Honjou)



HIS SLEEVES ARE ROLLED UP

HIS COLLAR SHOULD BE OPEN IN THE FRONT

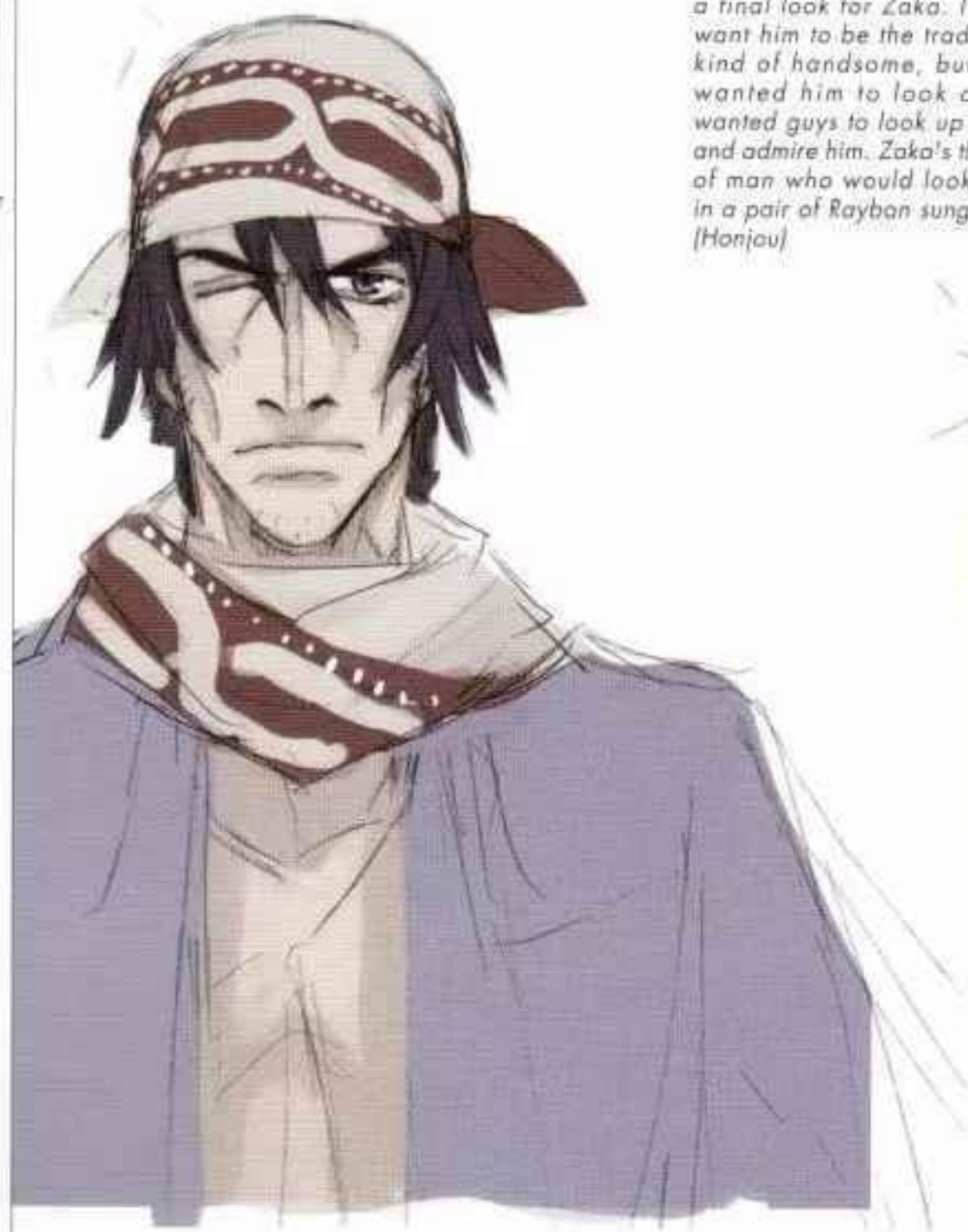
IT LOOKS SOMEWHAT DIFFERENT BECAUSE HE IS WEARING IT LOOSELY, BUT HIS UNIFORM IS THE SAME AS WELKIN'S.

HIS COLLAR SHOULD BE OPEN IN THE FRONT



THE SHAPE OF HIS ARMS SHOULD BE MATCHED TO THE IMAGE ON THE LEFT

SCARF IDEA



This Zaka design is very close to the final version. The early sketches show him with both eyes open, but the latter half of sketches show him with his trademark one eye closed look.

EARLY DESIGN #1

I had a bit of trouble settling on a final look for Zaka. I didn't want him to be the traditional kind of handsome, but I still wanted him to look cool. I wanted guys to look up to him and admire him. Zaka's the kind of man who would look great in a pair of Rayban sunglasses. (Honjou)



FACE DESIGN ROUGH

This guy is pretty set in his ways, and was difficult to handle in some ways. That's the first impression I had of Zaka, anyway. It may seem like a bit of a stereotype, but I think you need to be a certain level of stubborn in order to lead a resistance. His hairstyles in these rough sketches look pretty different from the final version. (Honjou)



CLOTHING DESIGN IDEAS



Considering his lifestyle in the labor camp, I didn't think we'd be able to give Zaka any flashy clothes to make him stand out, so I wanted him to at least wear his traditional Darsen shawl in a unique way. I tried a few different approaches, like a stole and muffler style. In the end, I thought having the cloth wrapped around his neck like a scarf would suit his personality best. (Tabayoshi)



EARLY DESIGN #2

I was having trouble figuring out Zaka's overall appearance. As with most of the other characters, I turned to Shimada when I got stuck with the design. We'd chat about it and brainstorm ideas until I got a better picture of the character in my head. These little sessions helped me out in more ways than I can say. Thanks a bunch, Shimada! (Hanjou)



ZAKA SCARF IDEAS

In an attempt to give him a unique feature that wasn't on his main body, we decided to try putting something on his head. I was a bit worried that we'd be emphasizing the Darsen thing a little too much, so I tried different variations and combinations. I think the final design suited him the best, and really helps to convey his character. (Tabayashi)



Eleanor Varrot

CHARACTER PROFILE: GALLIA

エレノア・バーロット

Eleanor Varrot

Voice: Atsuko Teraoka

GENDER: FEMALE

AGE: 35

HEIGHT: 172CM

WEIGHT: 58KG

ORIGIN: REMOTE REGION OF GALLIA

EDUCATION: MILITARY ACADEMY GRADUATE,
TACTICAL DEVELOPMENT DEPARTMENT,
SNIPING COURSE

RANK: CAPTAIN

SKILLS: TACTICAL COMMAND, SNIPING

HOBBIES: PIANO (LISTEN, PLAY), COLLECTING HAIR ACCESSORIES, ANIMALS

DREAM: AVENGE FREDERIC'S MURDER, USED TO WANT
TO BE A PIANO TEACHER

HABITS: TAPS A RHYTHM WITH HER FINGERS (AN OLD HABIT FROM
PLAYING THE PIANO), TOUCHING THE FRAME OF HER GLASSES

Commander of a Militia Company

Born in southern Gallia, Varrot started learning how to play the piano when she was five years old, under the guidance of her father who was a professional pianist. Her childhood dream was to become a famous pianist like her father. When she was 13 years old, she performed a piano recital, and many critics believed she had a very bright future ahead of her. These dreams were dashed by the first European War, which saw her hometown destroyed. Varrot was conscripted into the Gallian militia and enrolled in the military academy to train as a sniper. This is where she met Largo and his friend Frederic.

Even on the battlefield, the three new friends were inseparable. Varrot and Largo earned each other's respect early on by suppressing five enemy tanks between the two of them. Varrot and Frederic, on the other hand, were drawn together by their mutual love for animals. Frederic hoped to become a vet one day, and Varrot would often entertain him with tales of her cat. It was quite natural for Varrot to gradually become attracted to Frederic's calm and intelligent personality, and the two were soon engaged to be married.

Tragically, Frederic was captured by the Imperial army and died after a long session of torture at the cruel hands of Geld. Swearing to get revenge on the Imperial army some day, Varrot stayed on with the Gallian military even after EW1 was over. She worked harder than anyone else and was promoted to the rank of Captain faster than any female in Gallian history. Secure in her position of authority, Varrot patiently waited for her day of revenge.

Eventually, EWII began and Varrot was put in charge of the militia's 3rd regiment. Varrot had to deal with many orders that she personally did not agree with, but she kept her opinions to herself and performed her duties to everyone's satisfaction.

The troops in her company seemed to have a solid understanding of her

ways, and Varrot was respected by all of them. Her emotionlessly logical facade was something she kept in place by force of will alone, so there were times when Varrot dropped her guard and voiced a few bitter sentiments. She still wears the ring Frederic gave her, but very few people know the whole story.

One day, Varrot finally got her chance at revenge, but her old friend Largo was there to stop her before she took it too far. He helped her to let go of her anger, and she was finally freed from the vengeance that had weighed her on shoulders for so long. Afterwards, Varrot started to change, slowly but surely, into her real self instead of the persona she had been hiding behind. She continued to do a brilliant job of leading her company through to the end of the war.

Though it is not common knowledge, Varrot's personal quarters are filled with books. These books vary in range from political economics to children's books, and Varrot often visits the book district in town where she is known as a regular customer. This hobby led her to start her own publishing company after the war. Varrot also married Largo after the war, and it is said that she could often be seen happily helping Largo out in the vegetable fields of his farm, with a straw hat on her head.

"I expect nothing
but the best from you.
That is all."



A Strict yet Kind Captain

As a ranking officer of the militia, Varrot has had to send her troops out on many dangerous missions, and she has always done so without any sign of hesitation. Outside of military affairs, however, Varrot often stopped to have a conversation or trade jokes with the soldiers of her company. She is a mature woman who has earned the admiration of her troops with her amicable personality. Though the military is still run mostly by men with stubbornly traditional ideas, Varrot's ability to look ahead and see the bigger picture has earned her the respect of her fellow officers.

"It seems Lieutenant Gunther's plan worked like a charm. Well done on your first mission."



"So what!? I've waited a long time to kill this man... This is the only meaning my life has now."

"Do you plan on sending our troops out there to die, General?"



A Woman Torn Apart by the War

After losing her fiancé, Varrot had spent every waking moment seeking revenge. When she finally captured the man responsible for Frederic's death, Varrot was willing to throw away her career and her life to satiate her desire for vengeance. Fortunately for Varrot, Largo was there to stop her before she could carry out her plans. It was this incident that finally made Varrot realize that hatred would not solve anything, and that Largo had been looking out for her best interests all these years.



DESIGN WORK

Eleanor Varrot

Varrot Concept Art

Since Captain Varrot does not appear in Command Mode, the player never gets to see her full body. The closest they get is a view from her waist and above in one of the fragments. The waist armor she wears is a bit different from the other soldiers, and the sword-shaped rank badge is also quite unique. It is possible that she and Largo both received this badge of honor.

VARROT UNIFORM

Varrot is one of the characters whose design went quite smoothly, even from the concept discussion stage. When the basic idea is pretty much set and everyone seems to like it, the character is fun to draw. On the other hand, if the character design goes through a number of rejections, I start second-guessing myself even as I draw them, which in turn slows my process and makes it take forever to reach the editing stage. Getting the "right" design relies heavily on intuition and a sort of sixth sense, and it isn't something that you can readily explain with logic. Someone once told me that the "wrong" design is something that you can tell immediately upon first glance, regardless of the person's personal tastes or opinions. I don't know if I have what it takes... I'm sorry, I know I'm being depressing. I'll do my best. (Honjou)



UNIFORM HAT ROUGH DRAFT



FACIAL EXPRESSION

As with Rosie, Varrot's jaw line and other facial details were adjusted on the actual polygon model. Early design drafts of Varrot show her glasses as having full frames, but the glasses on the final model were only lower half frames.



COMPANY INSIGNIA



EVERY MEMBER OF HER COMPANY WEARS THIS INSIGNIA ON THEIR LEFT SHOULDER

SLEEVE DESIGN (3/27)



EMBLEM ON HAT



GALLIA
GARIA
gallia
GALLIA



FORMALWEAR



BACK



This is the formalwear of the Gallian militia. There's really nothing too special about the design, but I think the white version looks more impressive, as it really shows off the red parts. (Honjou)

FORMALWEAR
ROUGH DRAFT



FORMALWEAR (WHITE)



ROUGH DESIGN



HER TIGHT BUN AND BLAND GLASSES REPRESENT HER EMOTIONAL STATE. WHEN COMMANDING HER TOOPS OUTDOORS, VARROT WEARS A LONG COAT AND HAT WITH PLENTY OF VOLUME, BUT CHANGES INTO A BLOUSE AND TIGHT SKIRT WHEN SHE IS WORKING IN HER OFFICE. WHEN COMPARED TO THE OUTWARDLY SEXUAL BRIGITTE, VARROT CLEARLY MAINTAINS A MORE INTELLECTUAL APPEARANCE. THOUGH SHE WAS A WIDOW, A WOMAN AS TALENTED AS SHE NO DOUBT HAD MORE THAN HER FAIR SHARE OF SUITORS, BUT VARROT HAD DISCARDED HER FEMININITY TO FOCUS ON HER MILITARY DUTIES.



OFFICIAL UNIFORM

This is Varrot's official uniform. She is usually dressed in this attire when she is working in her office. Now that I'm looking at it, she's kind of got a fetish angle going here, doesn't she? (lol) Of all the Varrot illustrations, this is my personal favorite. (Honjou)

#1-1

IN CONTRAST TO BRIGITTE:
THIN LIPS, TAME HAIRSTYLE,
AND BLACK-FRAMED GLASSES

UNDERNEATH
THE STANDARD
GALLIAN
MILITIA COAT,
SHE WEARS A
BLOUSE, VEST,
AND TIGHT
SKIRT

VARROT REJECTED IDEA 1

This is version B of Varrot. Looking at the two side by side now, I have to admit I prefer version B. I drew her to have that mature woman's allure without any obvious feminine accessories. (Hanjou)

SWORD-SHAPED
RANK BADGE



UNIFORM HAT

I remember having a lot of trouble with this hat design. I think you can see that I probably spent way too much time on it... I first tried a style based on the German military hats from WWII, but it wasn't sitting quite right on her head, so I eventually went with something styled more like the British infantry hats. (Hanjou)

#1-3

VARROT REJECTED IDEA 2

The shape of the silhouette of her hair and hat are much sharper in these designs. The little cape on her back and the binoculars on her waist are items that mark her as a commander. She wears the large overcoat on top of her office attire. (Hanjou)

#1-1



#1-2



Eleanor Varrot



RAITA ILLUSTRATION GALLERY Varrot

A young... err... middle-aged(?) woman with natural managing skills. Her aptitude in social politics can be seen in her overall style that is distinctly unfeminine, her tight bun, and the intellectual gaze that shows from behind her glasses. These traits kept her safely neutral in a military environment ruled by men. In more peaceful times, she would have made a great governess. (Honjou)

Faldio Landzaat

CHARACTER PROFILE: GALLIA

ファルディオ・ランツアート

Faldio Landzaat

Voice: Takahiro Sakurai

GENDER: MALE **AGE:** 23

HEIGHT: 180CM

WEIGHT: 76KG

ORIGIN: RANDGRIZ, GALLIA

EDUCATION: UNIVERSITY OF RANDGRIZ,
NATIONAL ARCHAEOLOGY

RANK: LIEUTENANT

CLASS: TANK COMMANDER

SKILLS: TACTICAL COMMAND, PLANNING

HOBBIES: WOMEN, FASHION, HISTORY

DREAM: THE PROSPERITY OF GALLIA

HABITS: CONSTANTLY TRIES TO
CHAT UP WOMEN

A Squad Commander with a Knack for Planning Ahead

Faldio is your archetypical city boy, born and raised in the capital city of Gallia. His father was a history professor at the University of Randgriz, and boasted one of the most expansive personal libraries in all of Randgriz. As a child, Faldio spent most of his time buried in the books in his father's library. When he was a little older, Faldio's family took many trips all across Europa, where he had the opportunity to explore many ancient ruins. These childhood expeditions provided Faldio with a keen interest in relics of the past, and when he was old enough to enroll in university, he decided to major in archaeology.

Despite his interest in something as traditional as folklore, Faldio had the social prowess to make the most of his attractive appearance. Though his advantageous upbringing in a higher class household may have helped somewhat, Faldio is quite the skilled horseman, having studied at the best riding school in Gallia. When speaking of Faldio, who is brimming with style and social graces, Welkin often remarks that every eligible young woman at their school desired to be acquainted with Faldio. Being quite sensitive to fashion trends, Faldio even suggested that the Gallian militia consider redesigning their uniforms when he first joined. His submitted proposal was rejected on the grounds that his ideas were "too fancy."

Welkin is an old school friend of Faldio's, and the two met during a Feast of All Spirits party. Faldio was immediately fascinated by Welkin's unique ideas and quirky personality. Despite being engaged in different majors, Faldio often praised Welkin as a genius, and the two students were always found spending time with each other.

As with all eligible citizens of Gallia, Faldio was also drafted into the militia. His respectable educational background earned him the rank of lieutenant, and he was assigned to Squad 1 of the 3rd regiment as tank commander.

Being an idealist, Faldio was deeply troubled by Gallia's lack of strength in the war. Hoping to aid his country, Faldio spent most of his time trying to think of some great power that could stand in defense of Gallia. By pure chance, he discovered that Alicia was a descendant of the ancient Valkyrians, and made the difficult choice to betray Welkin's trust in order to preserve the future of his homeland.

"It wasn't so long ago that we were just 'schoolmates'... and now we're going to be 'comrades'."





Fascination

His father's influence gave Faldio an early start in the subject of history, and folklore in particular. During the war, Faldio was extremely excited to find himself in one of the ancient ruins in the Barious Desert, said to have been constructed by the legendary Valkyrians. Alicia unwittingly opened a path into the deeper section of the ruins, and the secrets Faldio discovered therein changed his life forever.



"Recent discoveries in national archaeology have raised many questions regarding our perception of the Valkyrian legend... namely that the Valkyrians may have actually existed."



Concern

Faldio had witnessed many deaths as a result of the war, and he had often been forced to give orders that he did not agree with, but he continued to fight for the militia despite the emotional burden he felt. There was nothing Faldio despised more than the politicians and higher ranking officers who aimed to use the war for their own personal gain, like Chancellor Borg. Caught up in the maelstrom of deceit and manipulation, Faldio was desperate to find a source of ultimate power that could deliver Gallia from the strife of war. Eventually, Faldio made the decision to do whatever was necessary in the best interests of his homeland.



"It was for the sake of our country... For Gallia."



"That's our cue to exit stage left. So long, Welkin... Alicia..."

Redemption

Faldio had been willing to sacrifice someone very dear to his best friend in order to save Gallia. This choice had a devastating effect on his friendship with Welkin, but Faldio still could not be persuaded that he had made the wrong decision. For Faldio, it was no longer about what was right or wrong, but rather what was necessary. Still, he felt a powerful need to atone for his actions. On October 10, 1935, Faldio ended his own life in a massive explosion, alongside Maximilian, another unfortunate soul that had been tempted by the notion of unstoppable power.

DESIGN WORK

Faldio Landzaat

Faldio Concept Art

He may seem a bit flaky, but Faldio is a rather serious person when it comes down to it. A look at the earlier design drafts indicates that Faldio was initially designed to be more of a archetypical bookworm, complete with glasses. He was eventually redesigned as a more stylish young man, and he even manages to look cool while falling to his knees. Faldio is a well-bred and talented gentleman who would have no doubt led a prosperous life if he had not gotten involved in a war.

FALDIO UNIFORM

A schoolmate of Welkin's, and a bad influence(?). During their days at the university, Faldio was constantly dragging Welkin off to the hippest party joints. I started off with the impression that Faldio was going to be a darker, intensely patriotic guy, so it took a while for me to get to the final design. (Honjou)



HAIR COLOR VARIATIONS



SWIMSUIT

As with Largo's swimsuit, we don't actually get to see Faldio in his swimsuit in the game. I knew right off the bat that he'd be the kind of guy who'd wear a speedo. (lol) You seriously have to be pretty comfortable with yourself to pull one of those off. (Honjou)



ROUGH DESIGN



During the rough phases, I was trying to make the silhouette of Faldio's uniform distinct from Welkin's, but it took me a while to figure out a good balance considering his build, shoulder angles, and personality. I also did up quite a few different versions for his face. My little tangents included a more "tank commander" hairstyle, and a completely unconventional appearance as well. As a basic concept, I always imagined him to be more traditionally handsome than Welkin. (Tabayashi)



I think Faldio's role in the story was something that clearly reflected his outward appearance in some ways. The twist in the plot where the mature, always courteous schoolmate of Welkin's throws it all away in a blink of an eye to commit the unthinkable for the sake of his country really added depth to his character. I liked it a lot. (Honjou)

Cordelia gi Randgriz

CHARACTER PROFILE: GALLIA

コーデリア姫

Cordelia gi Randgriz

Voice: Mamika Noto

GENDER: FEMALE

AGE: 16

HEIGHT: 147CM

WEIGHT: 39KG

ORIGIN: RANDGRIZ CASTLE, GALLIA

ACADEMIC/MILITARY

EDUCATION: PRIVATE TUTOR

RANK: LEGAL HEIR OF THE
PRINCIPALITY OF GALLIA

HOBBIES: COOKIES

DREAM: TO BECOME QUEEN
OF GALLIA

HABITS: TILTS HEAD DOWN
(LOOKS AT PEOPLE AT AN
UPWARD ANGLE),
AVERTS EYES

"I am destined to preserve
the lands of Gallia, and the
Valkyrian bloodline...
nothing more."



The Marionette on the Throne

Born into the royal family of Gallia, Cordelia is next in line to the throne. From childhood, Cordelia has been educated in all manner of things appropriate for a ruler to know. Her father the king passed away from illness when Cordelia was only 14 years of age. Though it was a most undesirable circumstance, everyone

expected Cordelia to assume the throne immediately. Cordelia believed the same, and had prepared herself for the burden of being a young ruler. Before she officially ascended to the throne, the former king's aide, Maurits von Borg had convinced the majority of the higher ranking officials to deny Cordelia's ascension. In the end, it was decided that Cordelia would sit upon the throne as a figurehead, while

Chancellor Borg took political control. Unfortunately, Borg was only interested in serving his own purposes, and the noble families were soon manipulated into supporting him over the princess. By the time Cordelia realized what was going on, it was too late. Being outnumbered and alone, Cordelia chose to accept her role as nothing more than an adornment on the throne of Gallia.



Cordelia's Encounter with Squad 7

Having lost her father and finding herself in the middle of a power struggle, Cordelia felt very alone and powerless. All of her actions were guided by a sense of duty, and she never allowed her emotions to show.

Even when the second European War was nearing their doorstep, Borg completely ignored Cordelia's desires to protect the lands of Gallia as well as Randgriz Castle, and continued with his self-serving political efforts. When Borg was no longer able to ignore the threat of the Empire, he attempted to form an alliance with the Federation in order to protect himself. The Federation betrayed Borg, however, and their willingness to form an alliance was simply a cover to abduct and imprison Princess Cordelia. This botched abduction attempt was later described as the "Midsummer Incident."

Cordelia had accepted her place as a political pawn at this point, but her outlook quickly changed when Welkin and Squad 7 came to her rescue. Welkin was able to make Cordelia realize that she had been averting her eyes from reality, and that she should not continue to avoid living her life. Moved by Welkin's words, Cordelia agreed to reconsider her situation and to allow her actions to be guided by her own will from then on.

Princess Cordelia was like a different person after her encounter with Squad 7. More accurately, she had returned to being who she really was. Being born and raised as royalty, Cordelia was lacking in street smarts, but she had always been a lively and active girl when her father was still alive. She had studied ballet since she was very young, and it is said that her beautiful dancing enchanted all who watched her. As with ballet, the true Cordelia was a young woman of grace and beauty, with a strong core and mental resilience that set her apart from the common folk.

When Maximilian had successfully penetrated Randgriz's defenses, Cordelia faced her greatest enemy with a calm air of pride. Later, she led her personal guard unit onto the field of battle to aid the militia in their final battle.



"Then allow me to show you...
the true identity of the royal bloodline."



"I will not sit idly by while Gallia faces
its greatest crisis."



"I would like to rethink everything...
with my own mind this time."



Cordelia's True Identity

Cordelia's second, yet certainly not lesser, problem was the fact that she carried with her the greatest secret of Gallia's royal house. This secret always troubled Cordelia, and she felt that she did not deserve to have any true friends so long as she was deceiving her people. When confronting Maximilian and discovering that he hoped to use the Valkyrian blood of the royal family to serve his purposes, Cordelia made the decision to reveal the truth. The Randgriz household was not of Valkyrian descent, but was rather what was left of an old Darsen noble family who had betrayed their brethren. After the war, Cordelia also revealed this truth to the citizens of Gallia. Though everyone in the country was initially quite shocked by the news, they were moved by her honesty and courage, and chose to support her as their queen. In this way did Princess Cordelia finally take her rightful place as the true and only ruler of Gallia.



DESIGN WORK

Cordelia gi Randgriz

Cordelia Concept Art

When one imagines a princess, the most common image that comes to mind is a woman wearing a tiara. Princess Cordelia's design strays from this archetype somewhat, though her elaborate headdress serves the most practical purpose of hiding her telltale dark hair. Since legends indicated that Valkyrians had silver hair, Cordelia was never allowed to remove her headdress except in the company of a very select few who knew the royal secret.

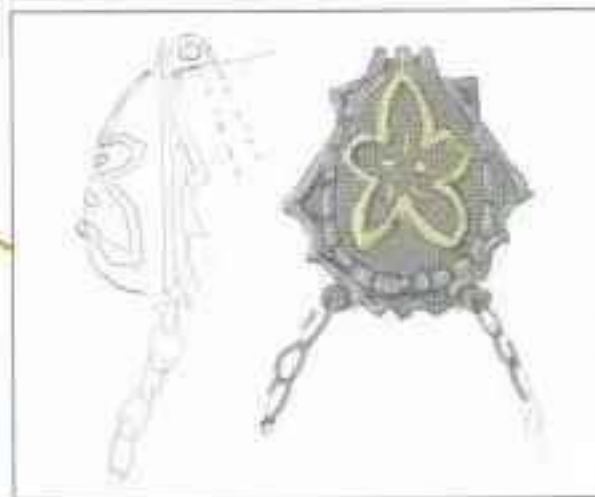
I love designing princesses, so drawing Cordelia was not stressful at all for me. [lal] With her delightfully horizontal headdress and her wing-like sleeves, Cordelia is quite easily one of my favorite character designs. Now that I'm seeing her again alongside all of the other character designs, I realize that Tabayshi did most of the finer work on the details of their clothes and backs. Tabayashi, you rock! (Honjou)



It had already been decided that the symbol of the Randgriz household would be the unicorn, but the whole idea of incorporating the bird theme into Cordelia's clothes was something Honjou came up with. We did have some concerns about doubling up on motifs and having it get a little out of hand, but as we continued to refine Cordelia's design, I think it all came together quite well. The interesting shape, coupled with blue and white color scheme, really helped to give this character an air of divinity and nobility. You'll see some more of the work that went into her back on the next page, but I made sure it wasn't anything so excessive that it would impact how she appeared from the front. (Tabayashi)

WARDROBE

Cordelia's outfit incorporates the unicorn, the symbol of the Randgriz household, as well as some of the most expensive materials available in Gallia, like high quality ragnite. The metal parts are made of pure platinum. Such an extravagant costume was made possible by the fact that Gallia has an abundance of natural resources. (Tabayashi)



SPIRALS ARE ENGRAVED INTO THE SILVER-COLORED METAL PORTION

THIS LAYER IS IDENTICAL IN DESIGN TO THE LOWER LAYER

IT SHOULD LOOK LIKE GOLD TRIMMINGS HAVE BEEN ATTACHED TO EBONY WOOD. PLEASE DON'T MAKE THE GRAIN OF THE WOOD STAND OUT TOO MUCH.



PLEASE ADJUST THE FINER MEASUREMENTS TO SUIT CORDELIA

PRINCESS CORDELIA FORMAL WEAR



SHAPED LIKE A DRILL, THE MATERIAL SHOULD LOOK LIKE BONE (WITHOUT ANY CRACKS OR STAINS)

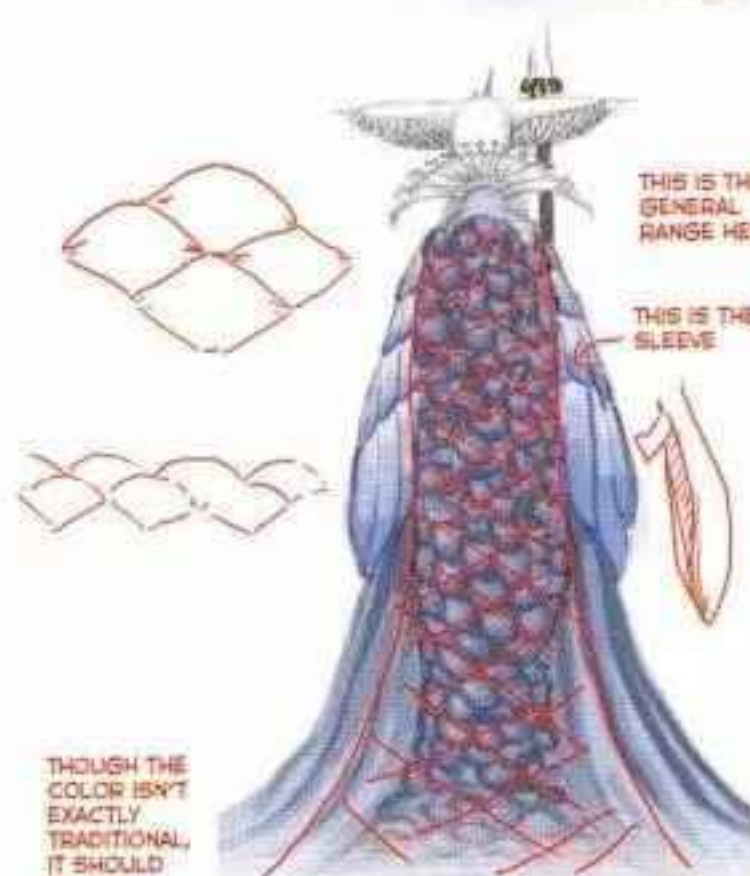
LANCE

The Randgriz household is said to be descended from the legendary Valkyrians, but the fact that Cordelia's lance looks a bit different from real Valkyrian lances is a subtle hint as to her true heritage. (Tabayashi)



SLEEVES ARE INDEPENDENT PIECES

COSTUME FRONT



THIS IS THE GENERAL RANGE HERE

THIS IS THE SLEEVE

THOUGH THE COLOR ISN'T EXACTLY TRADITIONAL, IT SHOULD BE LIKE SATIN QUILTING

NOT EXACTLY SCALES... MORE LIKE LARGE, THICK QUILTING. SHOULD BE EQUANGULAR.

COSTUME EDITS

Her hands come out from an opening in the front of her long sleeves, kind of like furisode kimonos. The pattern is supposed to look like bird feathers, and may or may not be a surviving design idea from back in the day when Gallia's national symbol was a bird... (Tabayashi)

I really like this front view for whatever reason. When I visited Russia a few years ago, I bought a photography book that was a collection of various outfits worn by the ruling class of the middle ages. That book was my constant companion while I was working on Cordelia's design. (Honjou)

EARLY IDEA FOR BATTLE GARB

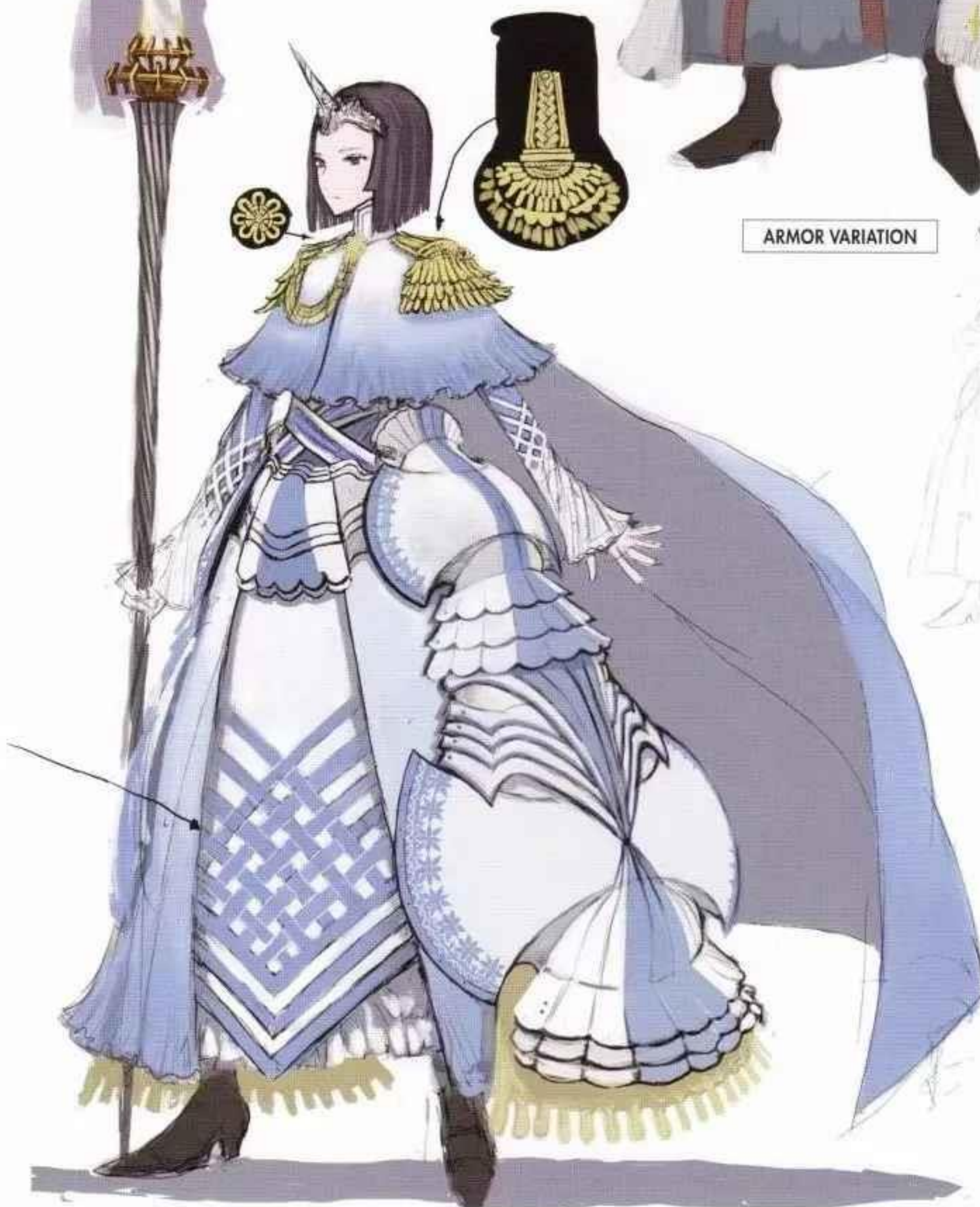
This was one of the stepping stones on our way towards the final version you see below. It just looked way too bland to be a princess's battle uniform at this stage, so we decided that there's no reason to try and stick to a Gallian military uniform look-alike. (Honjou)

BATTLE GARB

This is the final design for Princess Cordelia, dressed up for some hardcore battle... but it got cut from the game. We removed her headdress to make it easier for her to get in and out of the tank's hatch. Though I have to admit, I didn't expect her to climb into a tank. I just thought she would ride into battle standing on top of a massive tank. (lol) (Honjou)



ARMOR VARIATION



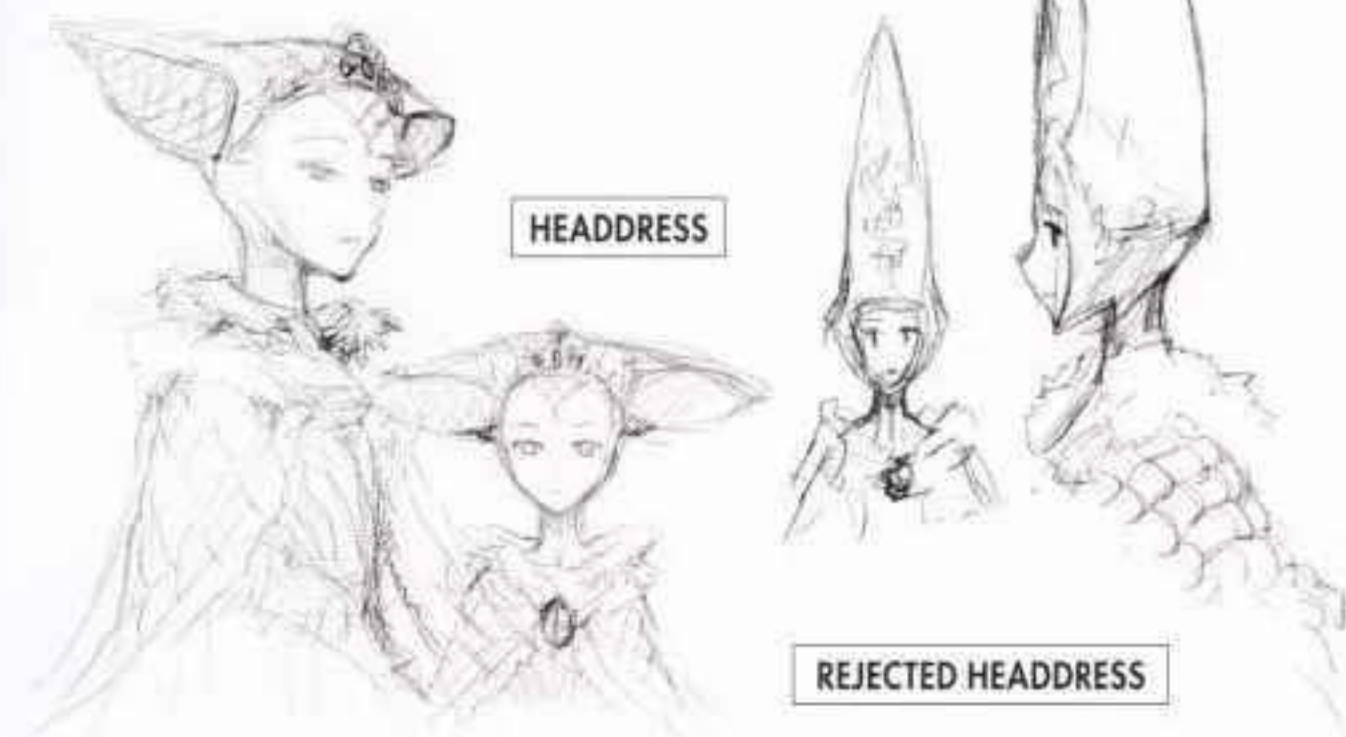


REJECTED OUTFIT

This idea was rejected due to the fact that the furisode sleeves gave her too much of an Asian flair. I think the design was a bit too loud, as well. I'm not really sure where the whole "feathers" idea came from though... I guess we pulled it from the fact that Gallia's national symbol was going to be a swan at first? I don't know... (Honjou)

ROUGH DESIGN

I had a pretty good idea of where I wanted to go with the princess's headdress early on. I didn't want her to look like any old princess that you could find everywhere, though I admit I did put a touch of mischief in the design. The conehead cap was just a terrible joke. I promise to slap myself on the hand for that one later. (Honjou)



Maximilian

CHARACTER PROFILE: THE EMPIRE

マクシミリアン

Maximilian

Voice: Jun Fukuyama

GENDER: MALE **AGE:** 29

HEIGHT: 180CM **WEIGHT:** 72KG

EDUCATION: MILITARY COLLEGE GRADUATE

RANK: GENERAL

DUTY: COMMANDER GENERAL
OF THE INVASION FORCE

SKILLS: TACTICAL COMMAND

HOBBIES: COLLECTING KNIVES
AND SWORDS

DREAM: TO BECOME EMPEROR

HABITS: THROWING THINGS
(KNIVES, CUPS)



"The wildfire must be extinguished while the flame is still small."

The Black Sheep of the Royal Family

The Empire was all but overflowing with princes and princesses, and Maximilian was just one of many sons born to the current emperor. The only difference in Maximilian's case was that his mother was not a legal wife of the Emperor, but rather just his concubine. Since his mother was not officially affiliated with any members of the royal family, no one considered Maximilian to be a real prince. In fact, the majority of the royal family treated Maximilian and his mother with great disdain, dubbing them to be stains on the royal family's

name. Even as a young child, Maximilian understood what was happening around him, and was constantly concerned over his mother's safety. His mother always put on a brave face for him, however, and always told him to be proud of who he was. Inspired by her courage, Maximilian deeply loved and admired his mother.

One day, Maximilian was enjoying a pleasant train ride with his mother and their servants when the train was suddenly engulfed in an explosion. Bitter and paranoid heirs to the Imperial throne

had set a trap for Maximilian and his mother in order to reduce the threat of competition. Having lost his mother and all of the people he truly trusted in this world in the explosion, Maximilian felt a powerful hatred for the Empire brewing inside of him. From that day forward, Maximilian's actions were guided only by his desire to avenge his mother's death, and to make his mother's the true and royal bloodline of the Empire.



Ulterior Motives

In order to get his revenge on the Empire, Maximilian knew that he would have to possess an insurmountable amount of power. His interest soon turned to the famous legends of the ancient Valkyrian people and their "Valkyrian Power." Maximilian began his search by tracing the remaining descendants of the ancient race, and eventually discovered the existence of Selvaria, a Valkyrian that was being quarantined at the Imperial Valkyria Research Facility. With his true intention cunningly masked, he removed Selvaria from her dire situation in the research facility and invited her to stay with him at his estate. Maximilian invested much of his time and finances to ensure that Selvaria received the best education the Empire had to offer, hoping that Selvaria would eventually become a useful pawn in his grand scheme. With the commencement of the second European War came news that an ancient Valkyrian weapon was said to be stored within the capital city of Gallia. Maximilian's next objective was clear, and he soon proposed an invasion of Gallia to the Imperial war assembly. Maximilian cited Gallia's abundant supply of ragnite as the motivation for his suggestion. With Selvaria's Valkyrian Power at his side and his military prowess speaking for itself, Maximilian was granted leadership of the Imperial force that was to invade Gallia.

"Selvaria... Is there an answer to that which I seek?"



"Welkin...? Are you by chance the one who was responsible for the defeat of Jaeger's unit and my forces at Vassel?"

Absolute Objectivity

Maximilian never allowed himself to depend on anyone other than himself, nor did he speak more than necessary. Despite his somewhat aloof personality, Maximilian was blessed with the natural charisma and beautiful appearance often expected of royal blood. These attributes, coupled with his policy of offering equal opportunity to anyone of any social class, soon had many skilled followers flocking to his banner. Maximilian had also been trained in the art of battle ever since he was a child, and it is said that his combat abilities were superior even to those of his Triumviri. Though his followers trusted him and were quite loyal to him, Maximilian's decisions were guided only by his final objective. Never wavering in his convictions, Maximilian often gave unreasonable orders only to discard all those who failed him. When it came to Selvaria, Maximilian did not treat her like a simple pawn, but rather was quite careful in the way he treated her. This was not due to any amount of romantic feelings, however, but was instead a reflection of the intense jealousy he felt regarding her inhuman powers. So desperate was he to avenge his mother that Maximilian desired nothing in this world but raw power.



"You shall use the "Final Flame" of the Valkyria to destroy the Gallian forces."



Artificial Valkyrian

Initially, Maximilian's plan to conquer Gallia and acquire the Valkyrian Holy Lance seemed to be progressing exactly as he had planned. With Squad 7's interference and Alicia discovering her Valkyrian Power, however, Maximilian's plan quickly began crumbling around him. In a final attempt to regain some semblance of control, Maximilian transformed himself into an artificial Valkyrian. This form offered Maximilian the power he had sought his entire life, but on October 10th 1935, Faldio made the choice to sacrifice himself in order to end Maximilian's ambitions for good.



"Come, if you dare!
My glorious part in
history begins now!"

DESIGN WORK

Maximilian

Maximilian Concept Art

Maximilian was the intimidating figure who stood as the final boss of the game, but behind all of the madness was the tragic tale of a young boy's grief. Maximilian always carried a knife around with him wherever he went, possibly due to the fact that his life was constantly being targeted by other members of the royal family. His attachment to his knife soon became a hobby, as he began collecting all manner of bladed weapons. When Princess Cordelia came at him with a knife, Maximilian was able to disarm her with ease since he had more than his fair share of practice with such situations. It is rumored that his personal chambers are decorated with hundreds of knives, but unfortunately such a scene was not included in the game.

HELMET



This helmet didn't get much time in the spotlight, but it is one of my favorites. Maximilian's laurel wreath was based on an obviously Roman design, though the Empire of "Valkyria Chronicles" was supposed to be themed like WWII Russia and Germany... though Germany at the time was in the Third Reich, so I'll just say that's where the Roman flavor comes in. Accessories like these reveal a bit of Maximilian's tendency to hold onto the past. (Honjou)



With his name being what it is, I wanted to give Maximilian a very elaborate set of armor. I referred to many images of Gothic and Maximilian armor while designing this set. I did my best not to disturb the atmosphere of the era within the game, but I have to admit, Maximilian did kind of stick out like a sore thumb... (Honjou)



FACE

This is one of the images from when we were figuring out his facial expression on the 3D model. There are some rough guidelines in place to ensure that the textures of his armor don't get warped when they are placed on the model. (Tabayoshi)



Maximilian

RAITA ILLUSTRATION GALLERY Maximilian

Maximilian was initially designed with long hair and mostly black attire, but I felt that it had all been done before... so I turned to DiCaprio in "The Man in the Iron Mask", and the guy who played Commodus in "Gladiator" for inspiration. (Honjou)



REJECTED DESIGNS

Designing a final boss leaves you with less options than you might think. I wanted to avoid using old boss characters as templates, so I gave Maximilian short hair, lots of fringes around his shoulders, and a laurel wreath from the Roman days. The complex lines and angles of his armor are supposed to make him look more severe. The images you see here are just a few of the things I tried before arriving at the final design. (Hanjou)



BLACK ARMOR IDEAS

Early on, Maximilian was designed with black armor. I came up with two versions, but a team discussion pointed out that he looked like he was on the same level as the Triumviri, and that's why we switched to the white armor. (Hanjou)



ROUGH DESIGN

The strict royal education that Maximilian received as a child taught him to seal his emotions away early on. His handsome features and steady voice add to his persona of a cold, emotionless prince. We knew we wanted him to have something on his head, but as with the other characters, I was asked to avoid covering too much of his hair, and it took me a while to settle on the laurel wreath. (Honjou)



EARLY IDEAS

I wanted to avoid making the final boss character too one-dimensional, so I gave him a real air of mystery, and his armor is a mixture of western knight armor and Nazi uniforms. You can see some of the ideas that I tried here. Final bosses are always complex in design, so Maximilian involved a lot of work. (Honjou)



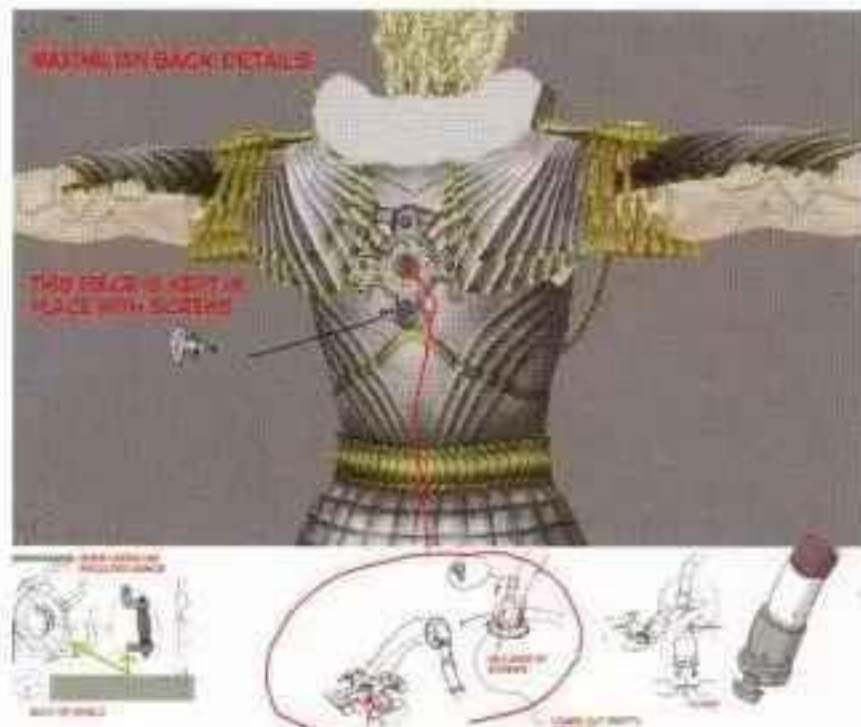
CHAINMAIL

LIKE THIS?

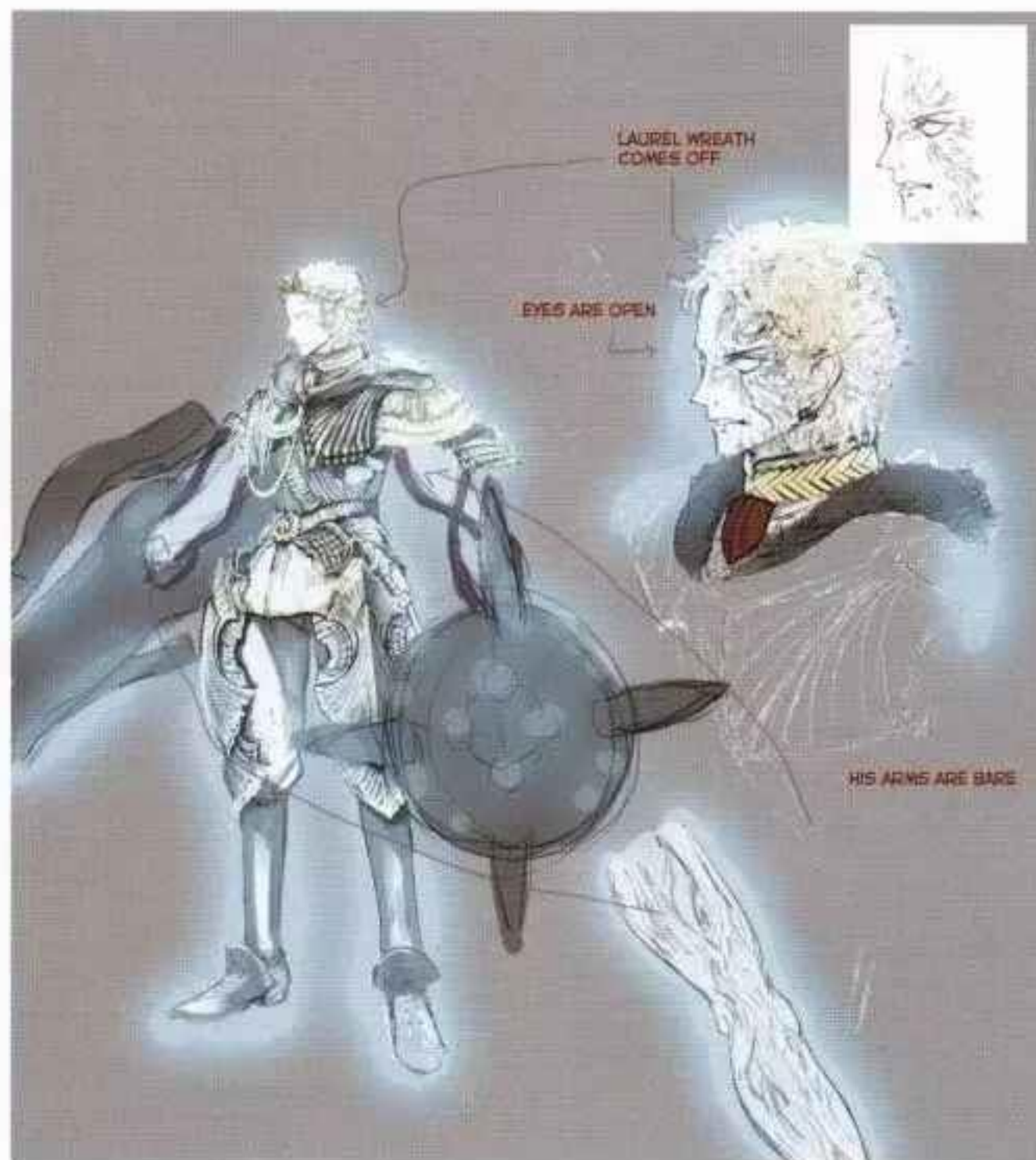
ARTIFICIAL VALKYRIA

This is Maximilian in his Valkyria form, for the last stage. I took the lead on designing his lance and shield, with Tabayashi coming in after to retouch a few things and add more details. (Honjou)

BACK



Though the lance and shield are pretty mechanical, we did want to keep a bit of the 1930s feel to its appearance. Of course, we made some exceptions since he is the last boss. (Tabayashi)



HEATSINKS
RAGNITE GLOW

MAXIMILIAN ARTIFICIAL VALKYRIAN LANCE

VIEW
FROM
TOP

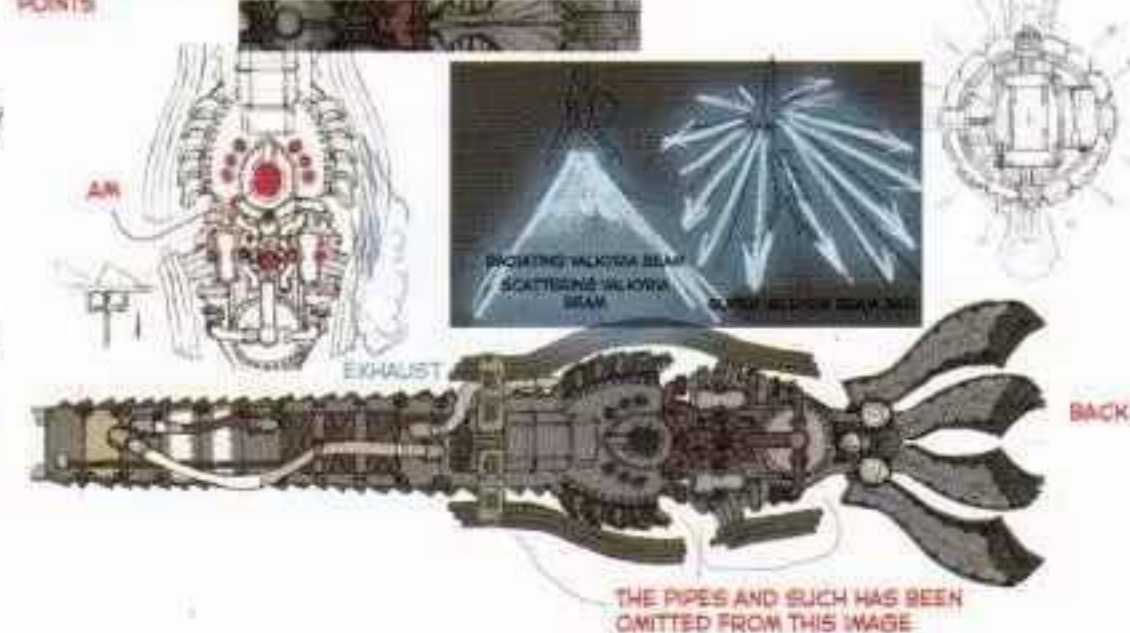


LANCE

This lance represents the Empire's insatiable lust for power, and their attempt at recreating the Valkyrian Power by human means. The device looks very man-made, and I think the fine details were brought out as well as they were due to the polygon technology we had. (Tabayashi)

TUBE JUNCTION
POINTS

FRONT

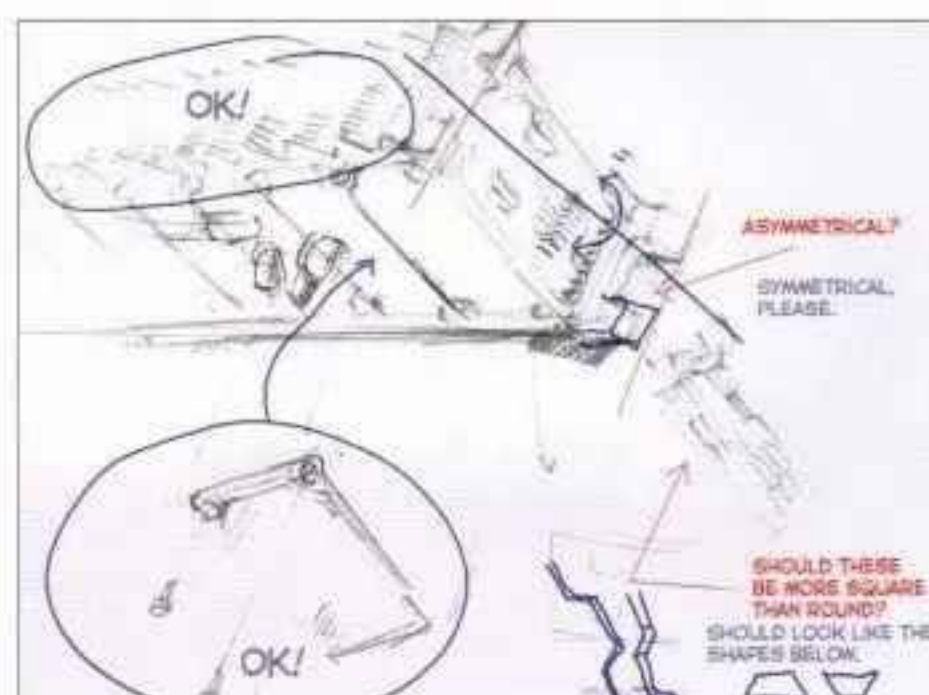
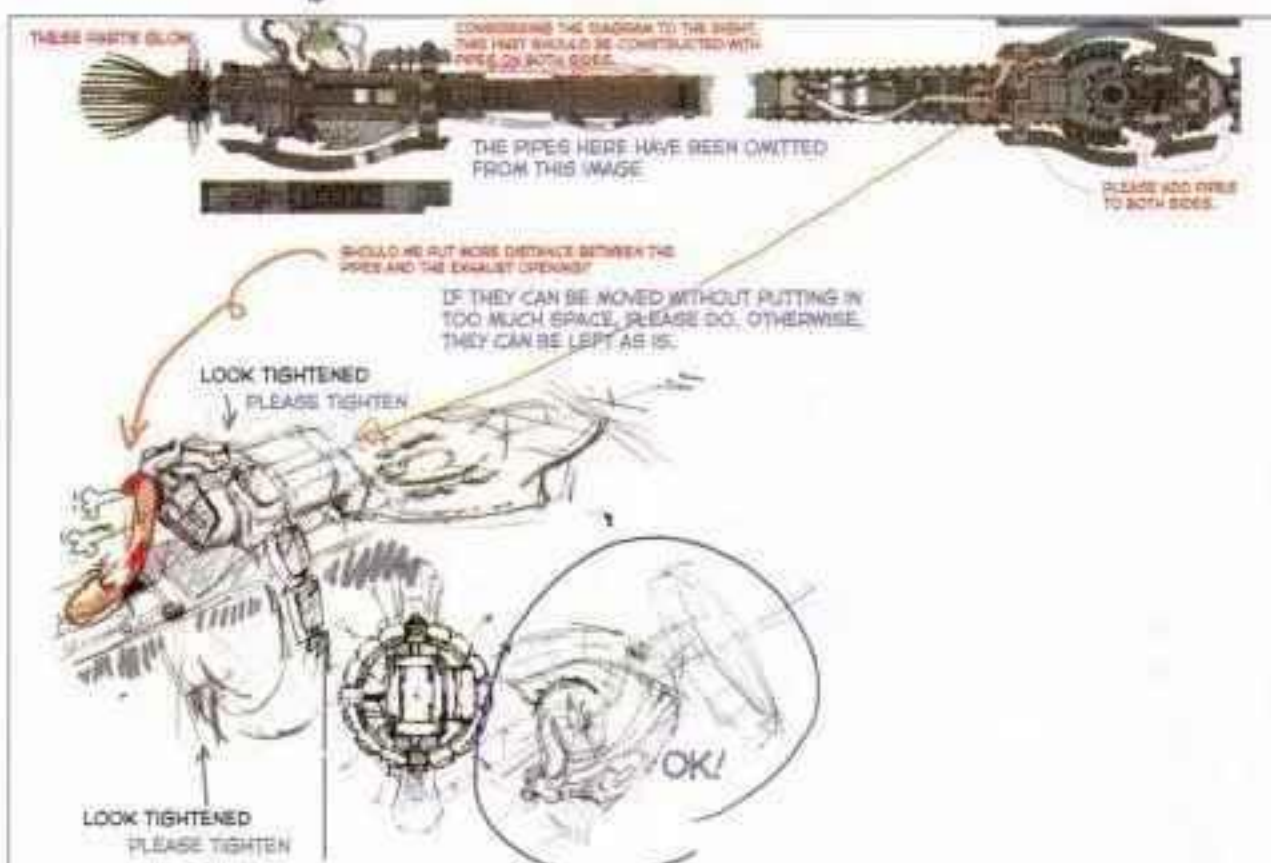


OUTER
SIDE

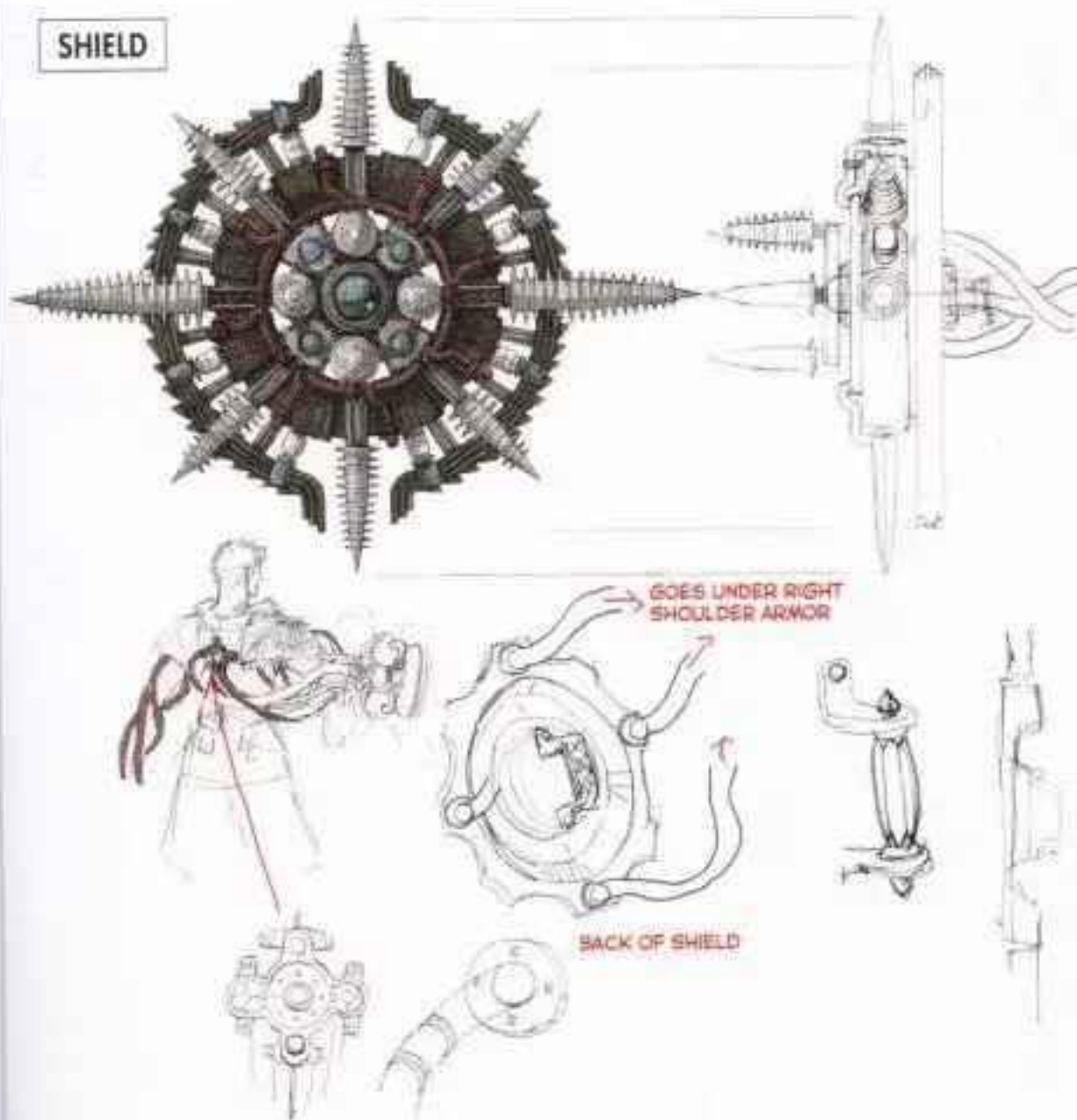
BACK

SHOULD LOOK LIKE THEY SORT OF FORCED IT TOGETHER
WITH THE TECHNOLOGY THEY HAD AT THE TIME.
MATERIALS INCLUDE IRON, BOLTS, PANEL LINER, AND
FAMILIAR SHAPES FROM RIFLES.

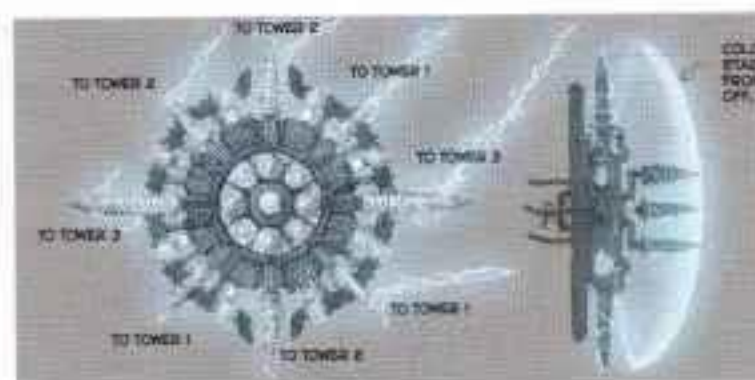
LANCE DETAILS



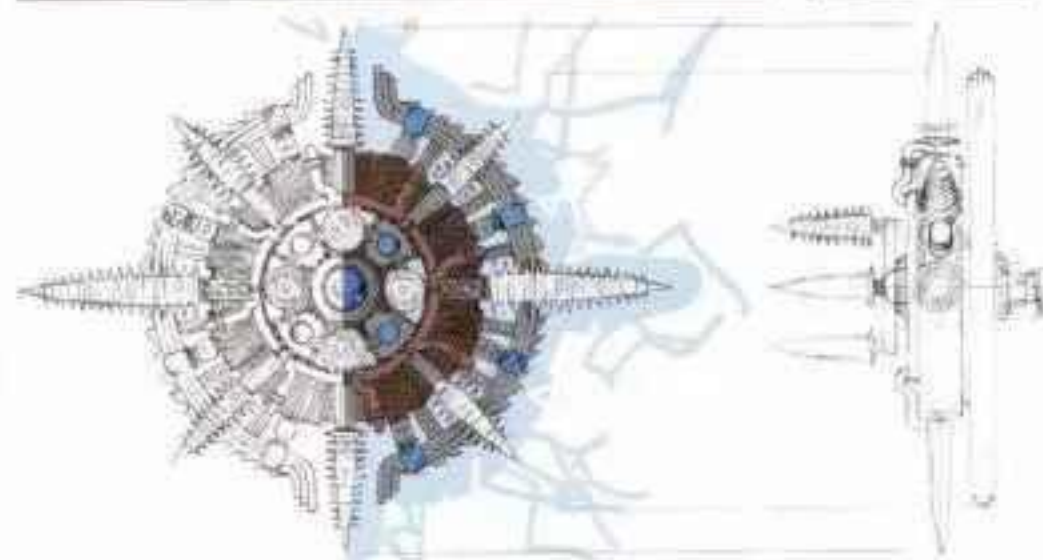
SHIELD



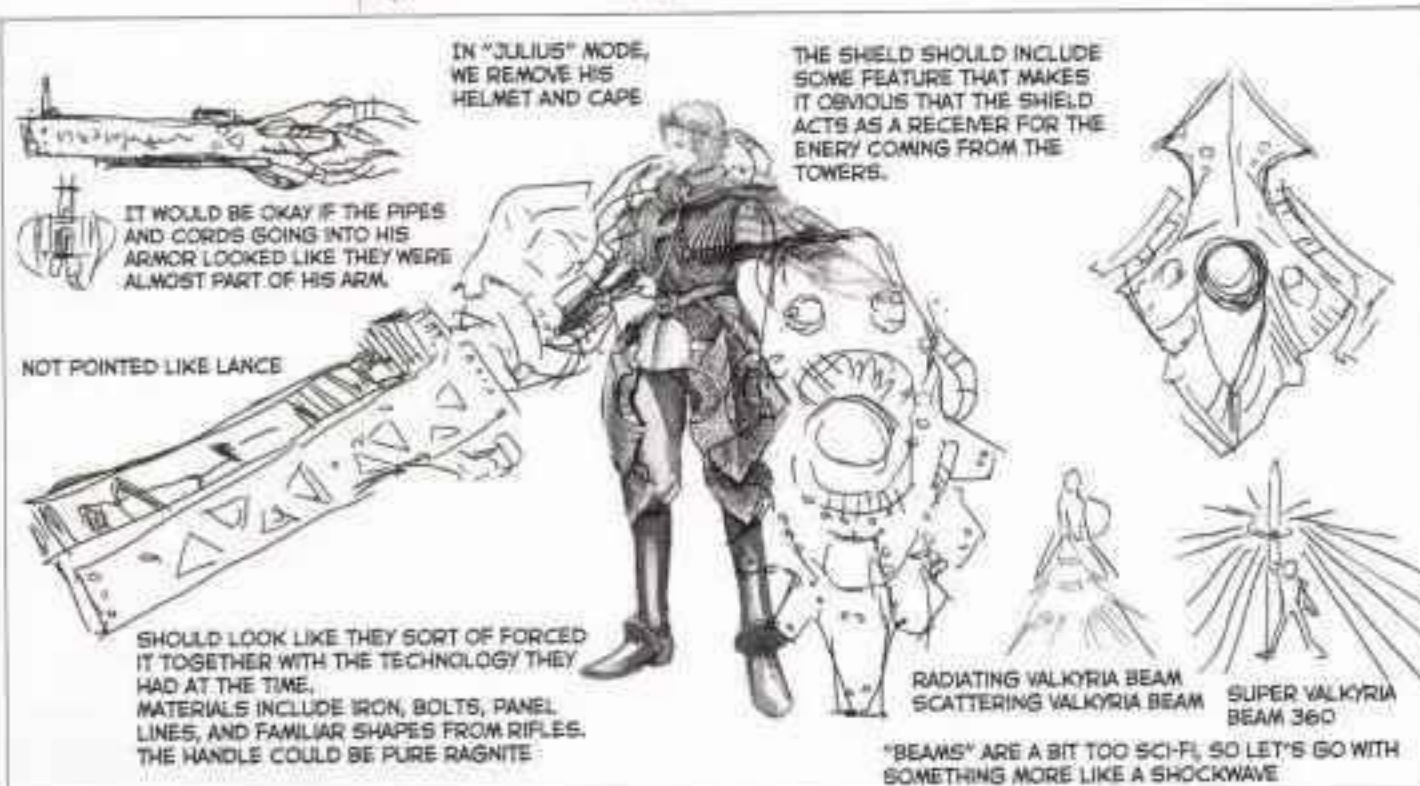
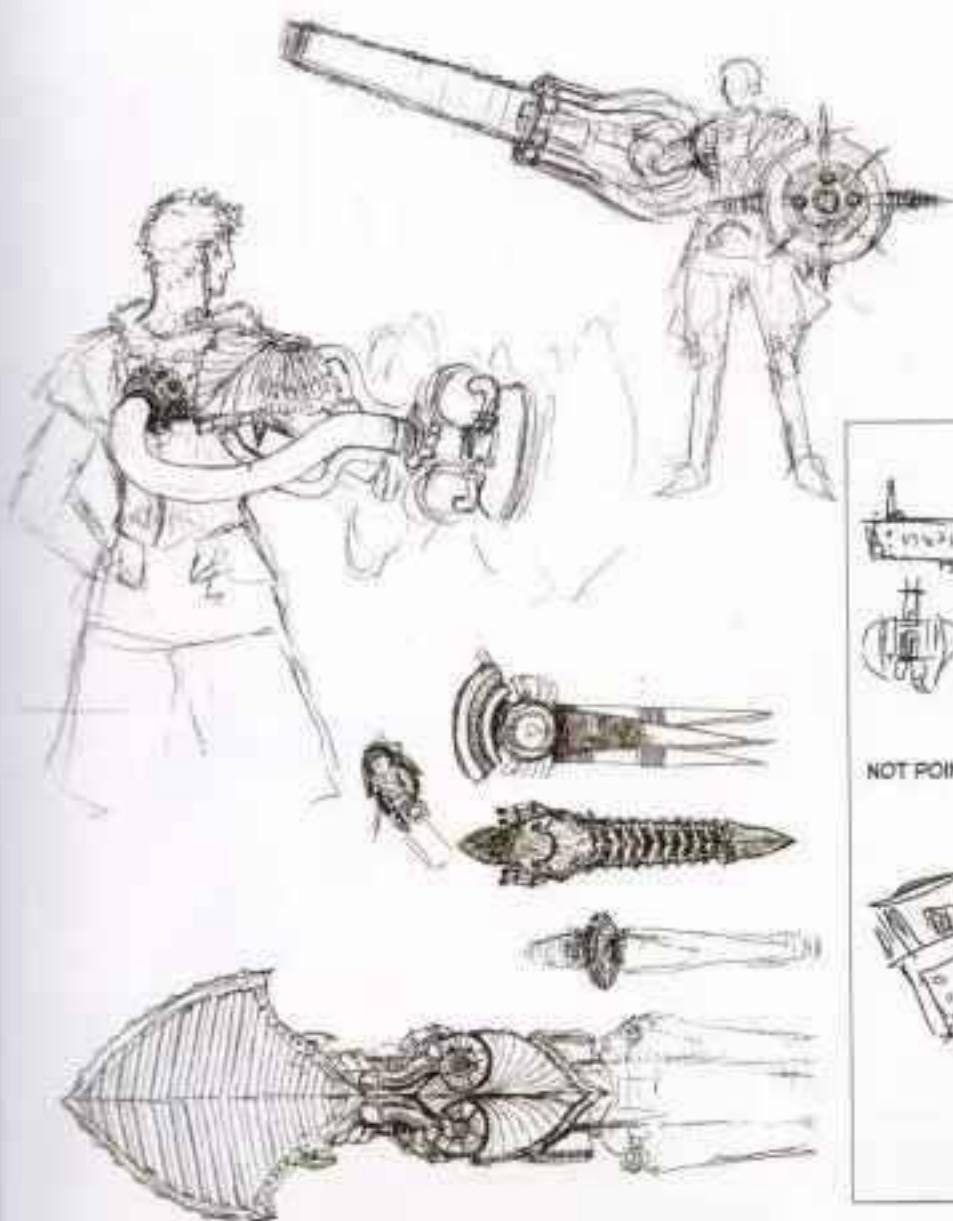
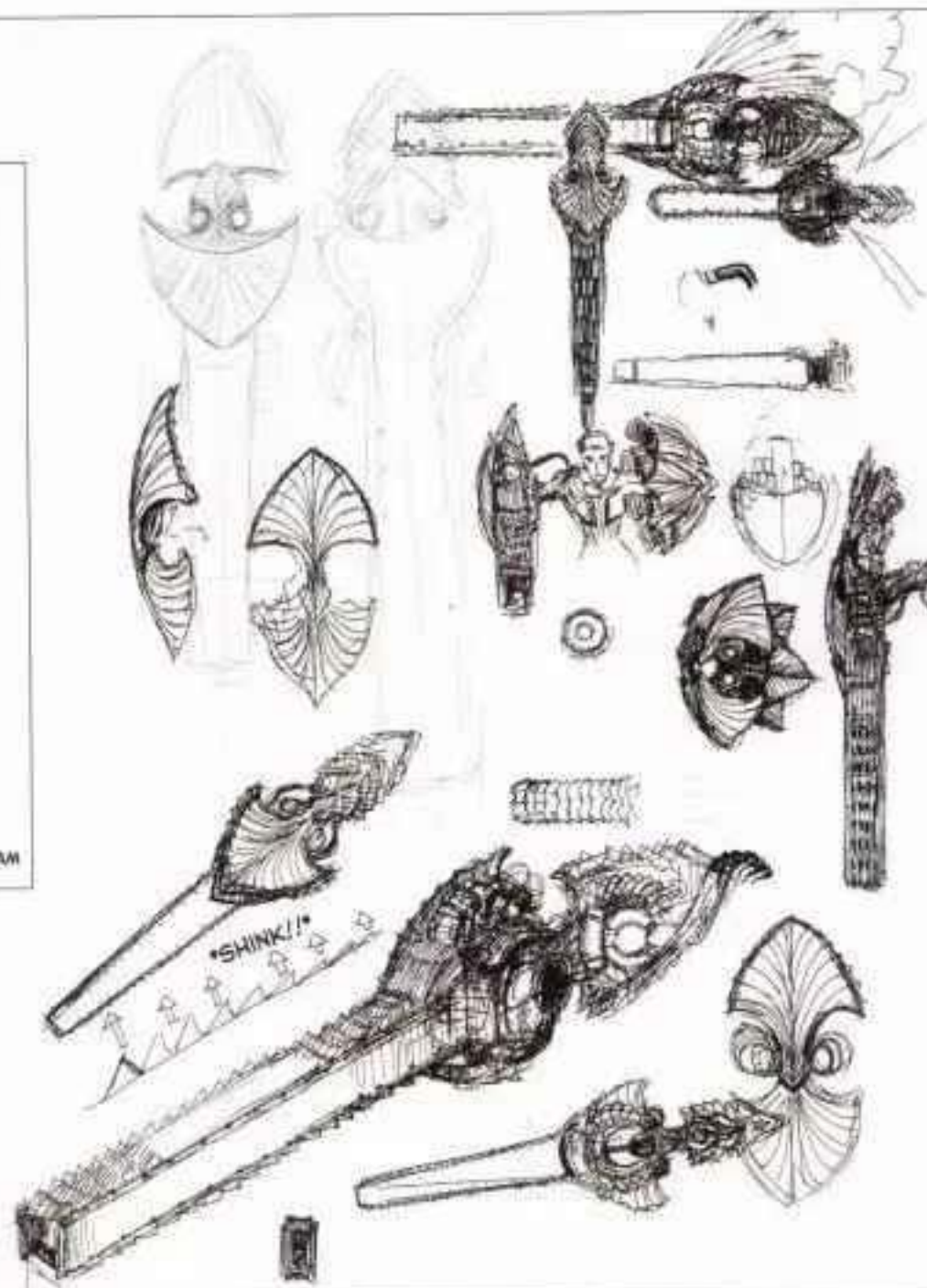
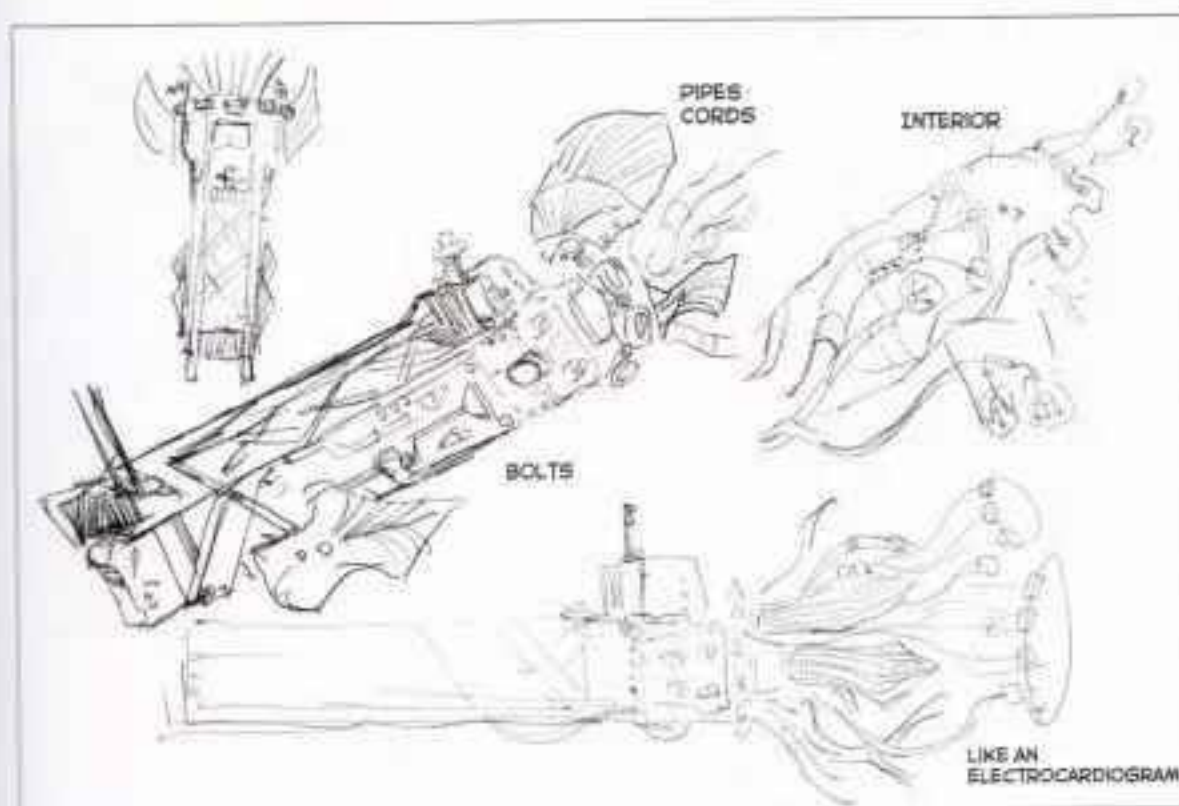
With so many curves and cylinders, we had to use a ton of polygons to make sure the shield looked as pretty as it could. Add to that all kinds of effects and motions, and you've got one of the biggest resource hogs in the game. Usually, we will take the resource limitations into consideration with designing things like this, but since there was only one iteration of the last boss, and also because we had so much faith in the PS3 (lol), we completely ignored such limitations and went full out with the design. The first time we saw it in action, we were speechless. (Tabayashi)



ENERGY SUPPLY



ROUGH DESIGN



Selvaria Bles

CHARACTER PROFILE: THE EMPIRE

セルベリア・ブレス

Selvaria Bles

Voice: Sayaka Ohara

GENDER: FEMALE

AGE: 22

HEIGHT: 175CM

WEIGHT: 50KG

ORIGIN: REMOTE REGION OF THE EAST EUROPEAN EMPIRE

EDUCATION: UNKNOWN

RANK: COLONEL

DUTY: COMMANDER OF THE INVASION FORCE

SKILLS: TACTICAL COMMAND

HOBBIES: COOKING

DREAM: TO MARRY MAXIMILIAN

HABITS: ADJUSTS HER COLLAR, BRUSHES HER HAIR BACK
FROM THE SIDES OF HER FACE WITH BOTH HANDS

The Woman Closest to Maximilian

Selvaria was born in a small village in Eastern Europa, the kind of place you hear about in old folk songs. Her mother was a loving woman who enjoyed cooking, and her father was a strong, dependable man. Selvaria enjoyed a peaceful and happy childhood surrounded by her family until the outbreak of the first European War. The Imperial army invaded her small village, causing Selvaria's Valkyrian Power to reveal itself during the carnage. The Imperial troops immediately knew Selvaria for what she really was, and took her away from her parents to quarantine her in the Imperial research facility dedicated to studying the legends of the Valkyria.

Trapped in the research facility, Selvaria suffered torturous experiments every day, as the Imperial scientists attempted to develop a way to turn Valkyrians into "weapons." Not a single person at the research facility ever treated Selvaria as a human being, and she led a miserable life as nothing more than a test subject. One day, a young man arrived at the research facility and spoke the first kind words Selvaria had heard in years. That young man was none other than Prince Maximilian. Removing Selvaria from the research facility, Maximilian invited her to stay at his royal estate. He took Selvaria in as his personal aide, and gave her a luxurious life complete with the highest education available in the entire Empire. Selvaria quickly developed romantic feelings for Maximilian, and worshipped the man who saved her from the hell of the research facility. She swore her everlasting loyalty to the prince.

Desperate to please Maximilian, Selvaria led his battalion to many victories as their commander, and her name soon became known to the highest echelons of the Imperial army. During this time, Maximilian revealed the true nature of her Valkyrian Power to Selvaria, telling her that it could easily allow her to conquer the world, but that using the power would eventually drain her of her life force. Though they both knew that Maximilian could take over the Empire with Selvaria at his side, he warned Selvaria not to use her powers, stating that he was concerned for her well-being. He also pointed out that if too many people came to know that she was a descendant of the Valkyrians, other individuals may come after her in order to exploit her powers. They agreed to keep the secret of her heritage between the two of them.

Eventually, the second European War began, and Maximilian prepared to invade Gallia. Hoping to be of some use to Maximilian, Selvaria stepped up to the frontlines as one of his Triumviri.

"With pleasure.
I live only to
serve your
majesty."



"I wish to serve your aspirations!"

For Maximilian

Maximilian, who saved her from her life in the research facility, was like a god to Selvaria, and she was determined to use her powers to their full potential in his service. She had been told that a Valkyrian's powers first emerge when the Valkyrian's life is in danger, and they come into contact with their lance and shield. Without hesitation, Selvaria plunged a dagger into her own chest, and by grabbing hold of her lance and shield, she was able to awaken the ancient legacy within her. As a Valkyrian, Selvaria swore to live only for Maximilian.



"Ever since your majesty rescued me, I have... come to care deeply for your majesty."

"This time... as a human being! I need to understand the reason for my existence!"

To find Meaning

Selvaria had risked her life to gain her Valkyrian Power, yet was easily defeated by Alicia, who had awakened as a Valkyria in the midst of the war. To make matters worse, Selvaria then received orders from Maximilian to self-destruct in order to serve his purposes, and it was only then that Selvaria realized her worth had been measured by the Valkyrian Power she possessed. In her last battle at Ghirlandaio, desperate to prove her worth as a human being, Selvaria sealed away her Valkyrian Power and challenged the members of Squad 7 as an equal.



In a Blaze of Glory

Having suffered another loss, Selvaria knew that there was only one way for her to be of use to Maximilian, and that was to use her Final Flame. Maximilian had been the one who gave her the desire to be loved as a woman, but he had also been the one who shattered that dream. He was everything to her. Though her desire for Maximilian's success was genuine, her heart was filled with complex emotions in her final moments. On October 7th 1935, Selvaria used her last bit of strength to ignite her Final Flame and left this world forever.



"Charge! Destroy the Gallian forces!"

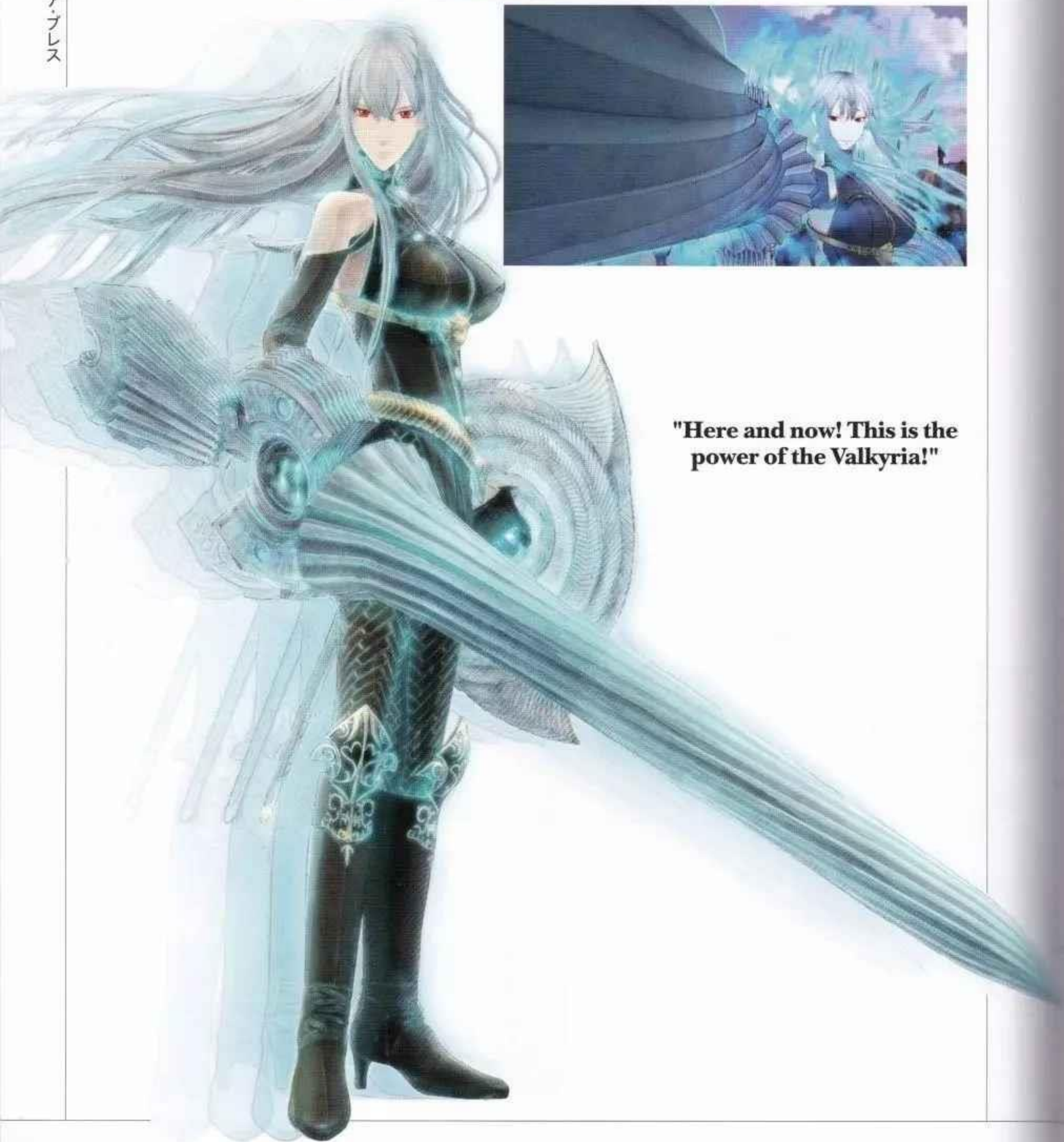


Maximilian's Valkyria

Despite the fact that her Valkyrian heritage was the cause of her earlier suffering, Selvaria willingly awakened her powers for the sake of Maximilian. She accepted her role as his weapon, and swore to do whatever she could to bring glory to his name. The knowledge that she was the only Valkyrian, and that she was the one best suited to grant Maximilian's every desire gave Selvaria confidence and emotional support, but that internal pillar was shattered by the appearance of a second Valkyrian, Alicia.



"Here and now! This is the power of the Valkyria!"



DESIGN WORK

Selvaria Bles

Selvaria Concept Art

Selvaria is very quiet and rather shows any emotion, but the strength of her spirit can clearly be seen in her powerful gaze. She was feared by her troops as a witch due to her Valkyrian Power, but her attractive proportions, her undying love for Maximilian, and the fit of genuine honesty she revealed in her interactions with Johann emphasized her feminine nature. Selvaria stated that she enjoyed cooking because it allowed her to empty her mind of all the chaos of war, but we also come to find out that she cooks in the hope of rediscovering the warmth of her mother's cooking, which is still prominent in her memories. The fragments involving Selvaria did a lot to reveal her weaknesses and the facade of indifference she always wore as a mask.

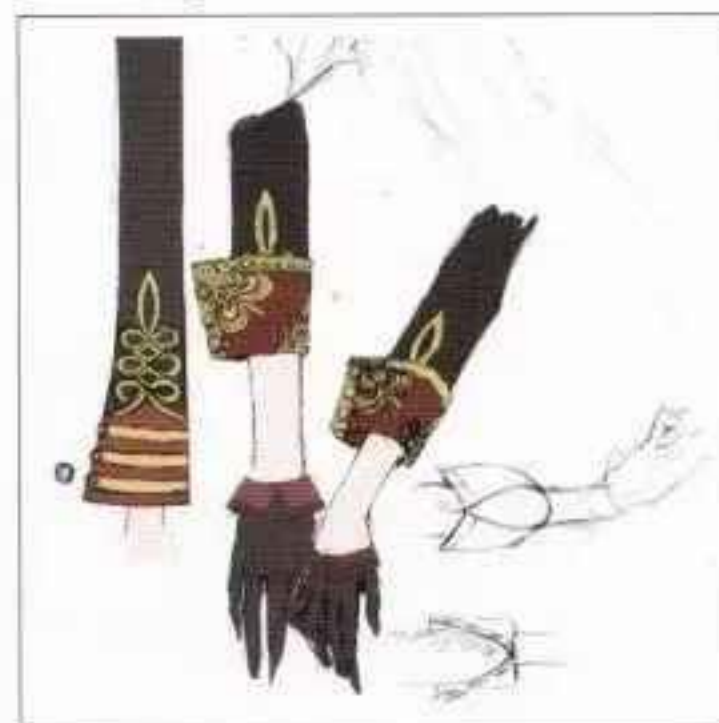


The female enemy officer that looks sexy in her military uniform is such a classic archetype. I had a lot of fun designing Selvaria. The images below are for the details of her equipment, which is probably the part that gave me the most trouble. Still, I enjoyed myself. Her folded sleeves and the pale wrist that peeks out from behind the glove that is almost falling off are just a couple of her key features. (lol) (Honjou)

DETAILS



SLEEVES



CAPE





VALKYRIA MODE + ROUGH DESIGN

In "Valkyria Chronicles", the player consistently battles their way through early on, but then Selvaria shows up and gives them a hard time. As Selvaria is the first real Valkyrian that the player sees in the game, I drew this piece to summarize the impression a Valkyrian should give, and to get everyone on the team on the same page for development purposes. (Honjou)



*On the model, the magazine will be placed on the opposite side

RIFLE

These rifles are named "Ruhm," a male name meaning "honor." There are only a few of these in existence in the Empire, and Selvaria holds one of them. In the Gallian area, Selvaria's Ruhm is probably the only one of its kind, but I would imagine there are a few more in use in the southern conflicts between the Empire and the Federation. Just thinking about the other people who might possess a Ruhm gets my imagination going in overdrive. I modeled this rifle after the MG34, embellished with some engravings. (Tabayashi)

Ruhm

TYPE: MILITARY RIFLE
TOTAL LENGTH: 1477MM
BARREL LENGTH: 1037MM
CALIBER: 7.62MM
AMMO COUNT: 20
WEIGHT: 13.5KG

The emperor had this model of rifle specially manufactured with complete cooperation from Z.M. It boasts a powerful balance between the accuracy of a sniper rifle and the impact of heavy artillery. By shaping the magazine in the form of a cylinder, and by attaching legs to stabilize the rifle, the Ruhm was capable of an intimidating rate of rapid fire. Being an extremely expensive weapon, Selvaria received this as a personal gift from Maximilian.

DAGGER



SABER



ROUGH DESIGN

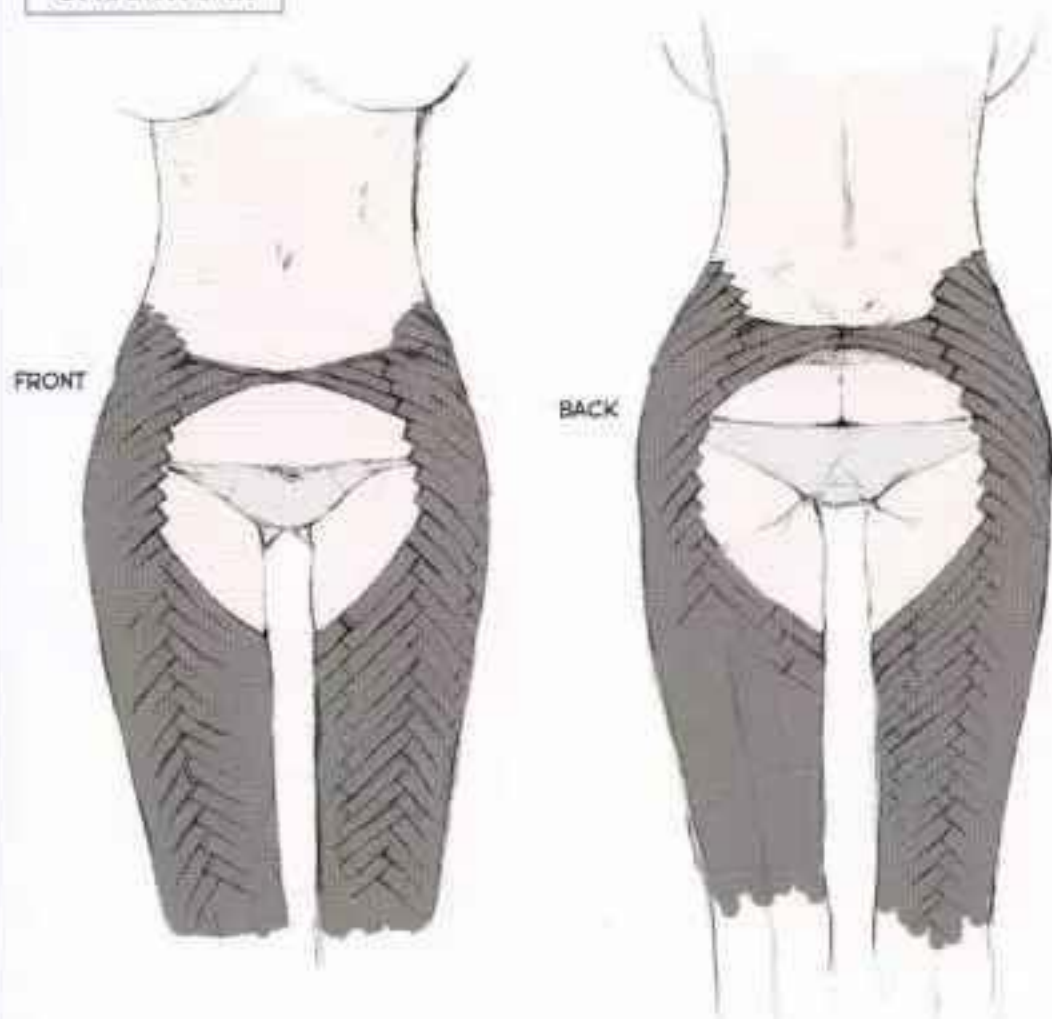


SWIMSUIT DESIGN FOR FIGURES

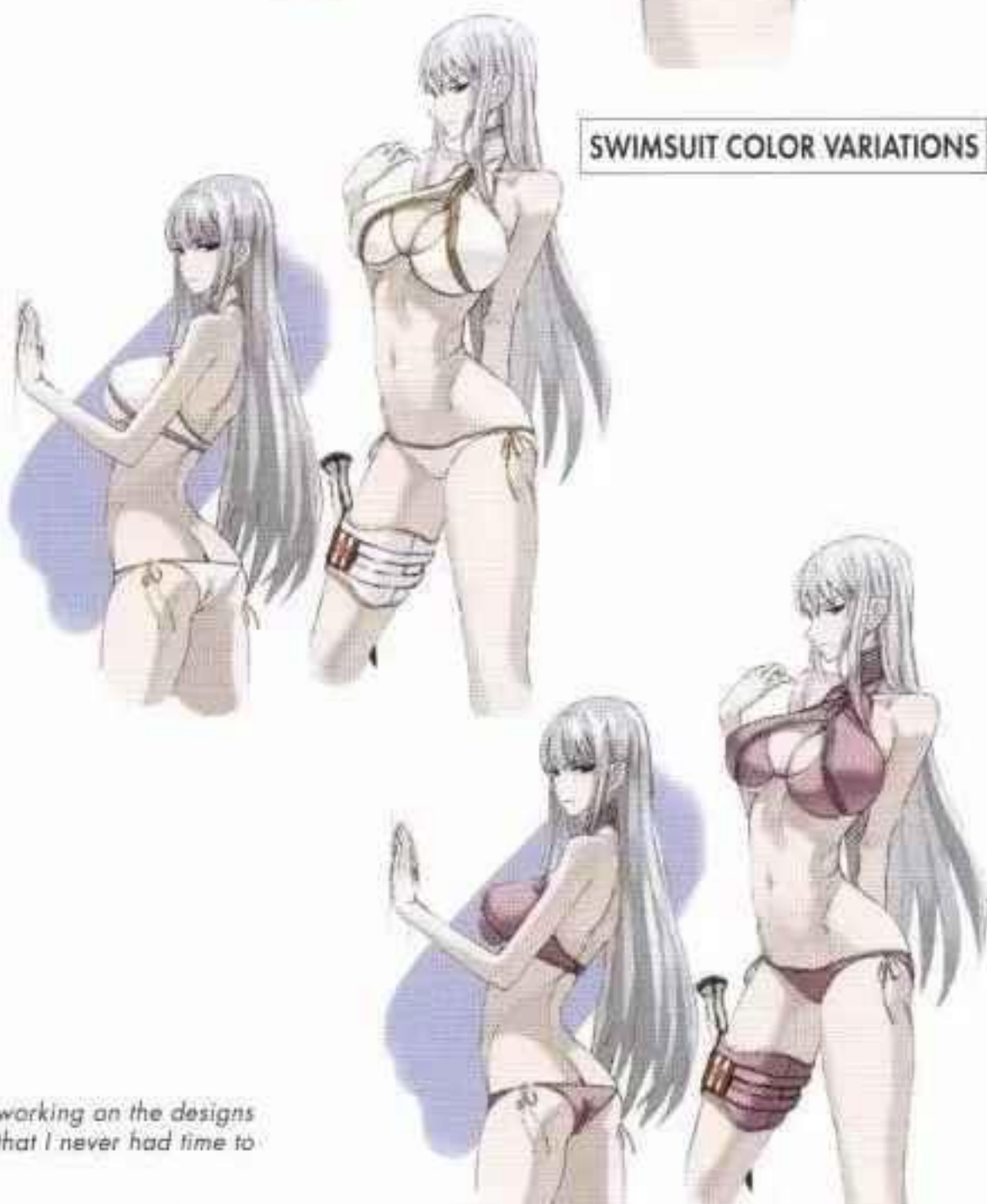


Early on, we had plans for a scene in the game where Selvaria would be wearing her swimsuit, but the idea didn't make it into the final game. A pity, as Selvaria has a body that was pretty much made to be shown in a swimsuit. (lol) I would have enjoyed drawing the art for such a scene. Afterwards, I did get the chance to draw Selvaria in her swimsuit for the figures, and I can't tell you how happy that made me. The design of her swimsuit heavily incorporates the look of her military uniform, so I think it suits her character quite well. (Honjou)

UNDERWEAR



SWIMSUIT COLOR VARIATIONS



This image is also something I did up after the game was released, while I was working on the designs for the figure. I was so busy with actual work when I was working on the game that I never had time to do fun little sketches like this of Selvaria. (Honjou)

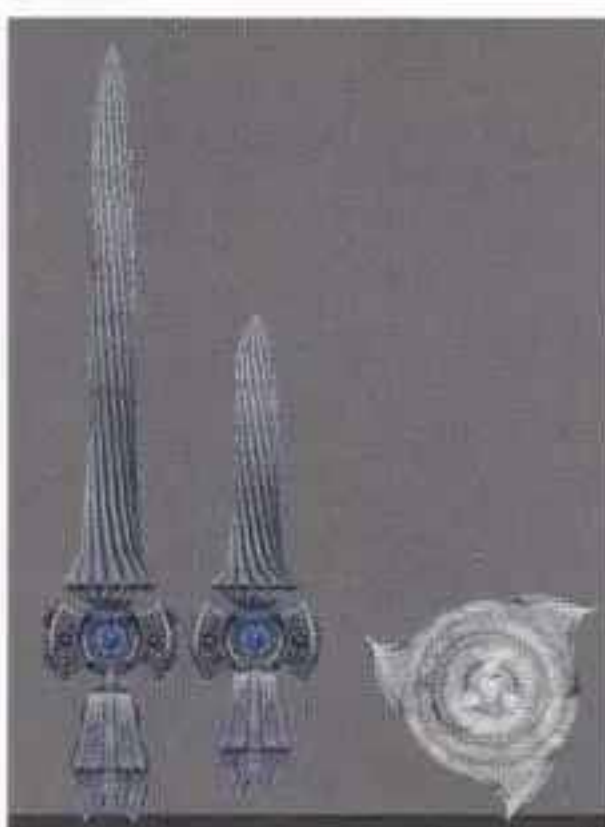
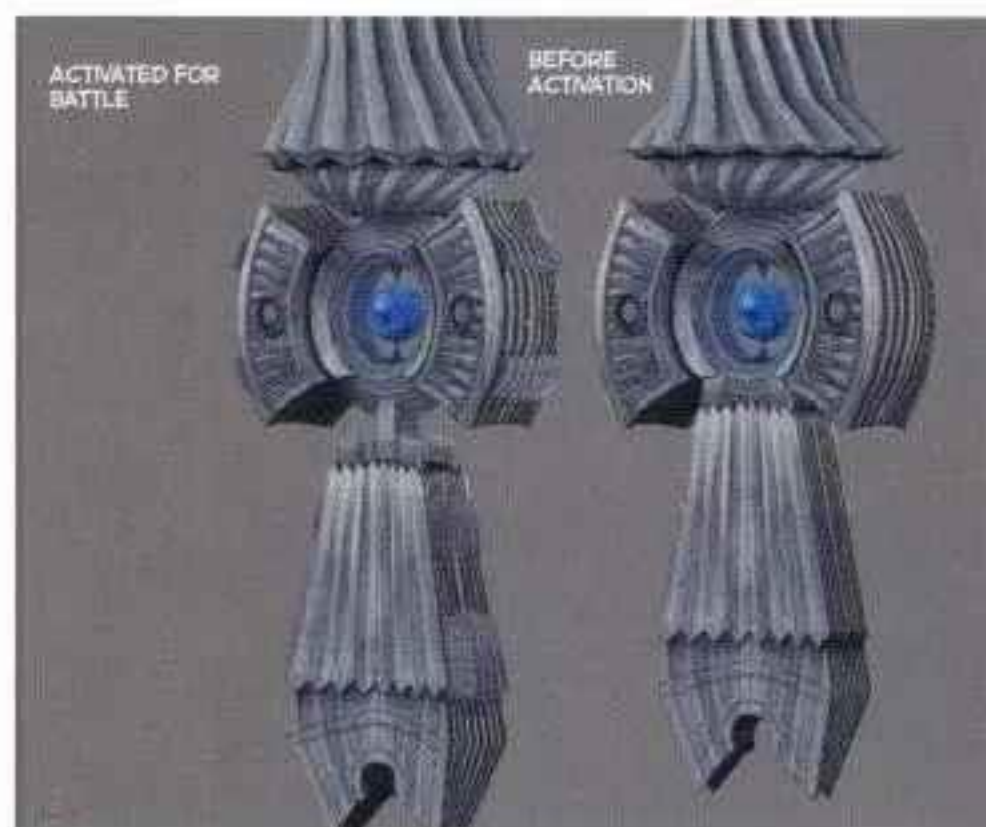
VALKYRIAN LANCE

The lines of Selvaria's lance are different from Alicia's. I was so enthusiastic about making it as awesomely three dimensional as possible, but now that I look at it, I think I may have gone a bit too far... The design doesn't allow for much freedom of movement, so I reckon you wouldn't really be able to swing it or anything very easily in real life... I have no doubt the modeler cried over this design. (Honjou)



BEFORE AND AFTER ACTIVATION

SIZE COMPARISON: LANCE AND SHIELD



#1-2

#1-3

A comparison shot of how the lance looks before and after activation. Images #1-2 and #1-3 only show the differences in the hilt area, while the illustrated process before gives you a better idea of how the lance changes shape.

LANCE ACTIVATION PROCESS



1

This is how Selvaria's lance looks when it is in its dormant state. The colors are only there to better illustrate the actions, and are not meant to reflect the actual colors of the weapon.



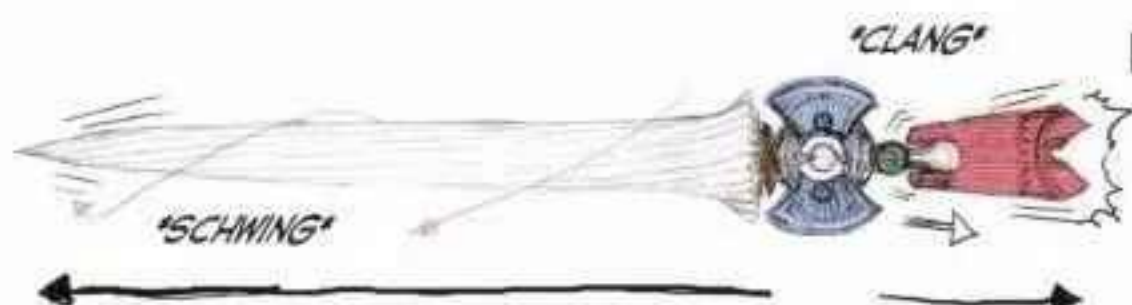
2

When a Valkyrian grasps the chunk of pure ragnite within the hilt, it reacts to the Valkyrian Power and starts to glow.



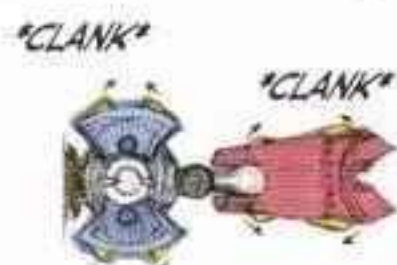
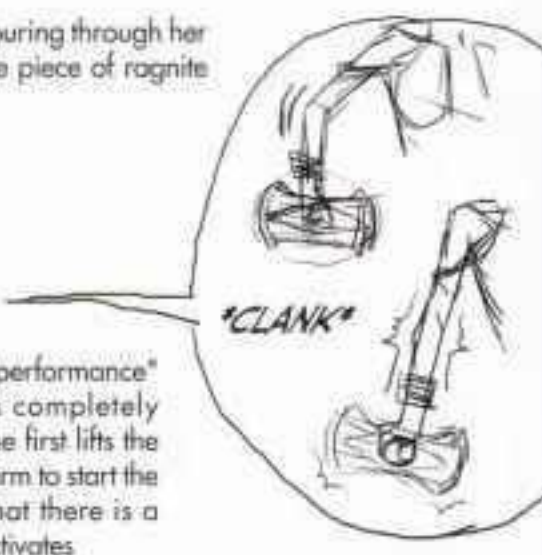
3

The blue light of the ragnite can be seen pouring through her fingers when she holds the lance, and the piece of ragnite on her chest also glows brightly.



4

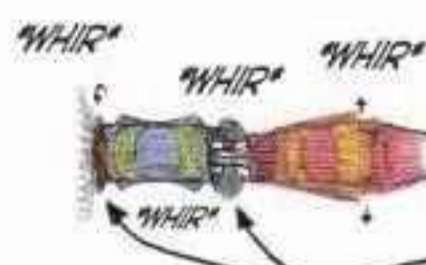
The front and rear parts of the lance extend simultaneously. Their movements should be timed to end in synch. The whole process only takes about a second or two. Please add some kind of "performance" to add cool factor when the lance is completely extended. Might also add some kick if she first lifts the lance a bit, then abruptly straightens her arm to start the process. The most important thing is that there is a feeling of awe and thrill when the lance activates



5

After a moment's delay, the small yellow fins come up. These are made of hard material, so the movements should look very hard and mechanical, and they should pop up simultaneously.

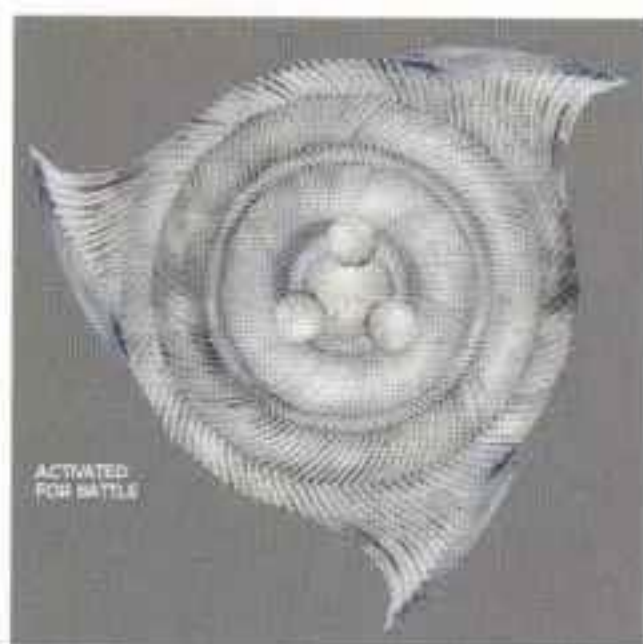
These are the illustrations I did when trying to figure out how the lance would go from its dormant to activated state. I had to work backwards from the final "activated" design to figure out what it would look like before activation, and how the changes would take place. (Honjou)



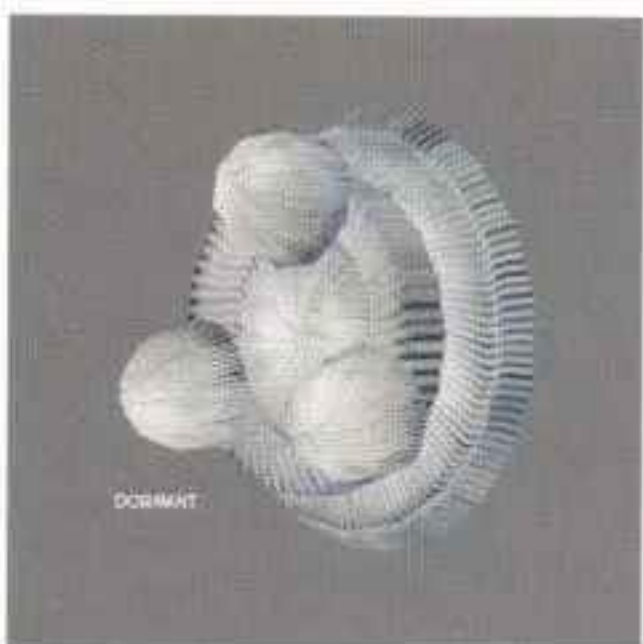
6

Finally, the heatsink fins slowly blossom. The parts at the joints (indicated in red and green here) also begin to spin.

VALKYRIAN SHIELD (ACTIVATED)



DORMANT FORM



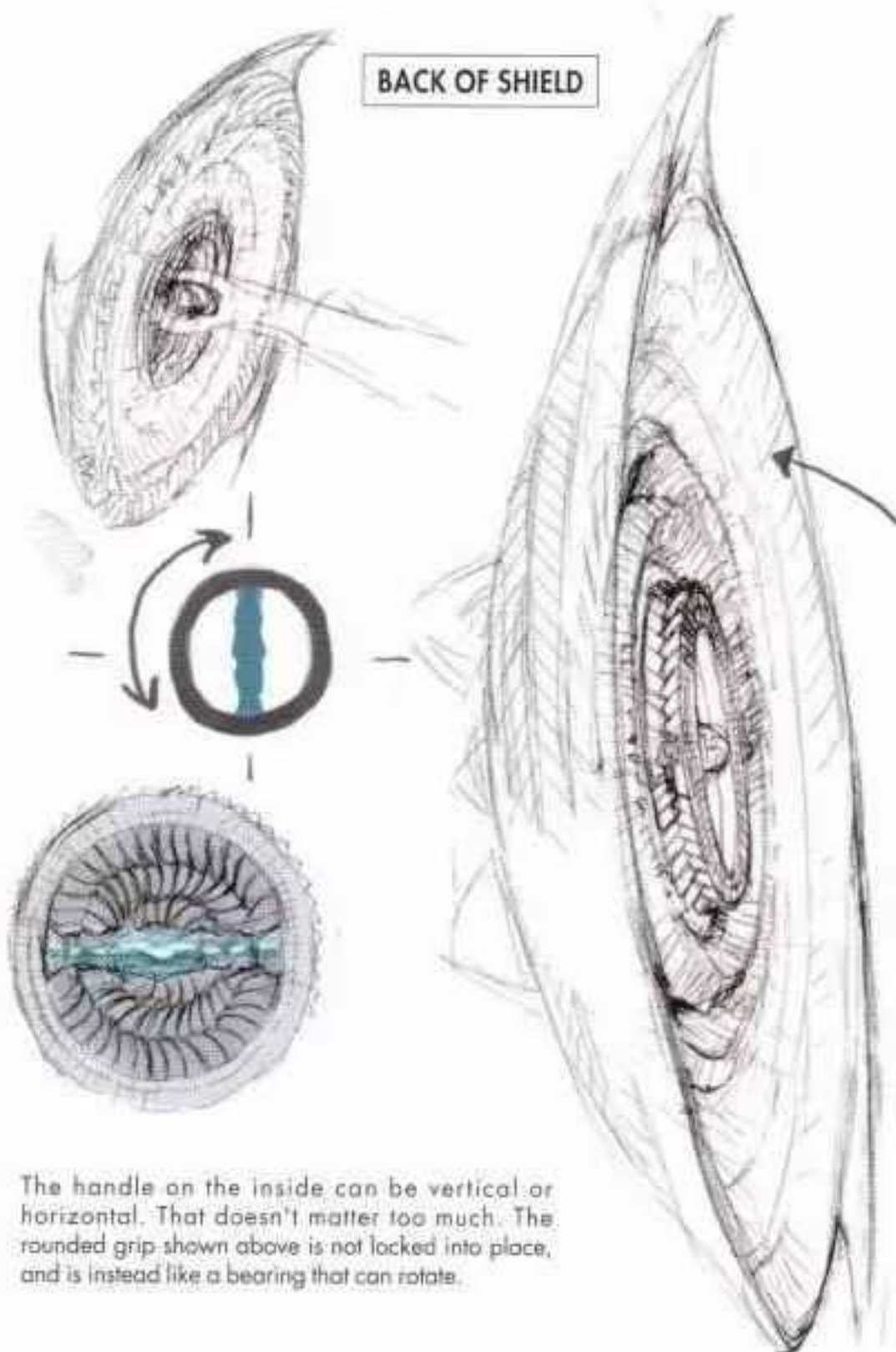
ROUGH DESIGNS FOR THE LANCE AND SHIELD



The more prominent thought in my mind was that I would have to find a way to ensure that the Valkyria's arms stood out more than anything else, as they are the symbols of the Valkyria. In my opinion, there's nothing cooler than a thinly framed woman swinging a massive weapon around with ease. As with Alicia's lance, I was careful to make sure that Selvaria's lance would look interesting from any angle. (Honjou)

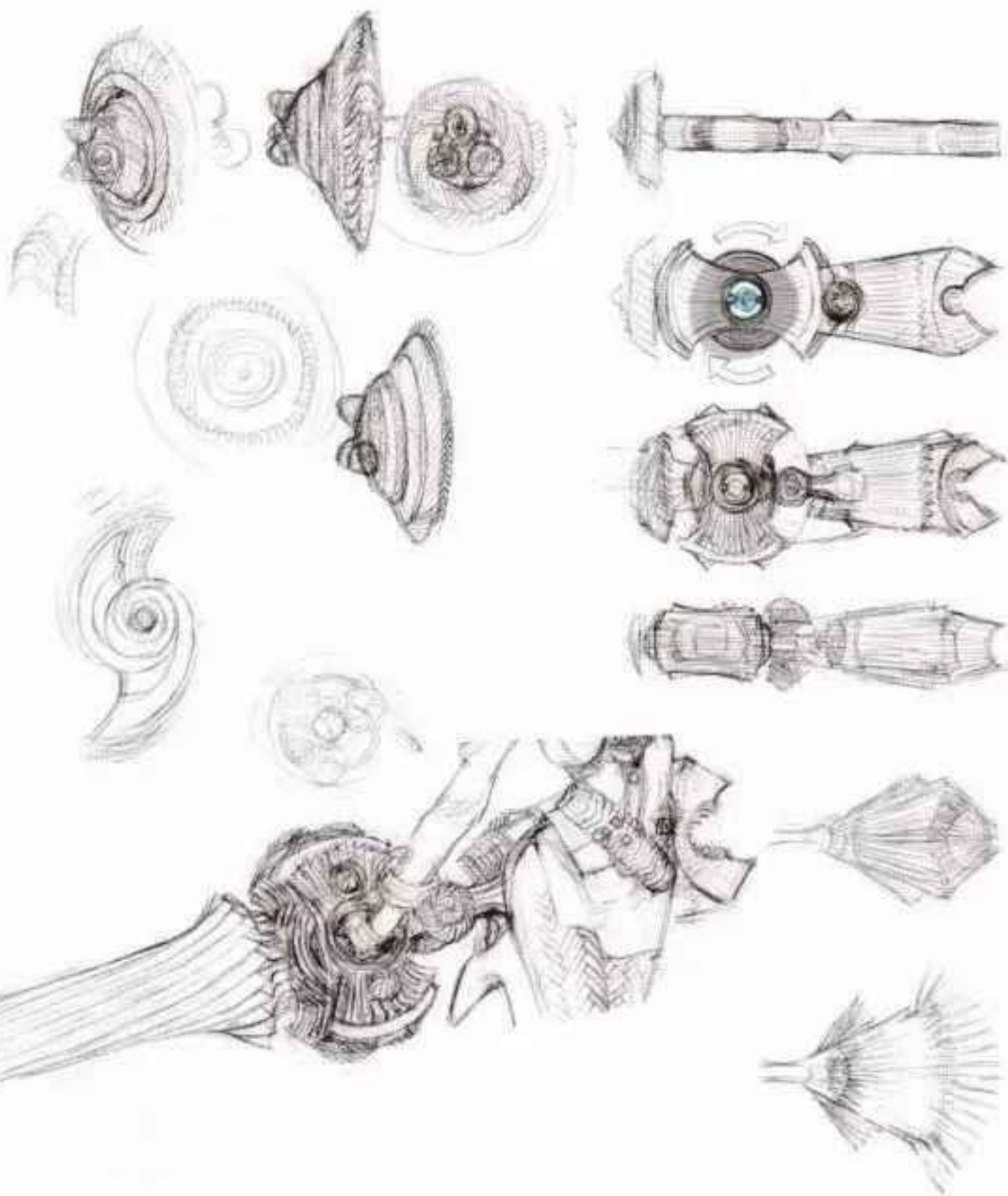
As with the lance, the shield also goes through a transformation when activated. I was careful to ensure that Selvaria's shield looked different from Alicia's. (Honjou)

BACK OF SHIELD



THE INNER SIDE ROTATES AS WELL.

The handle on the inside can be vertical or horizontal. That doesn't matter too much. The rounded grip shown above is not locked into place, and is instead like a bearing that can rotate.



Selvaria Bles



RAITA ILLUSTRATION GALLERY Selvaria

A female officer dressed in black. The general design was selected pretty quickly, but the team was pretty much split right down the middle regarding whether we should give her long hair or short hair. I think we made the right decision by going with the long hair. Selvaria's long silver hair swishes around quite beautifully while she keeps busy filling the mammary quota for the entire game. (lol) (Honjou)



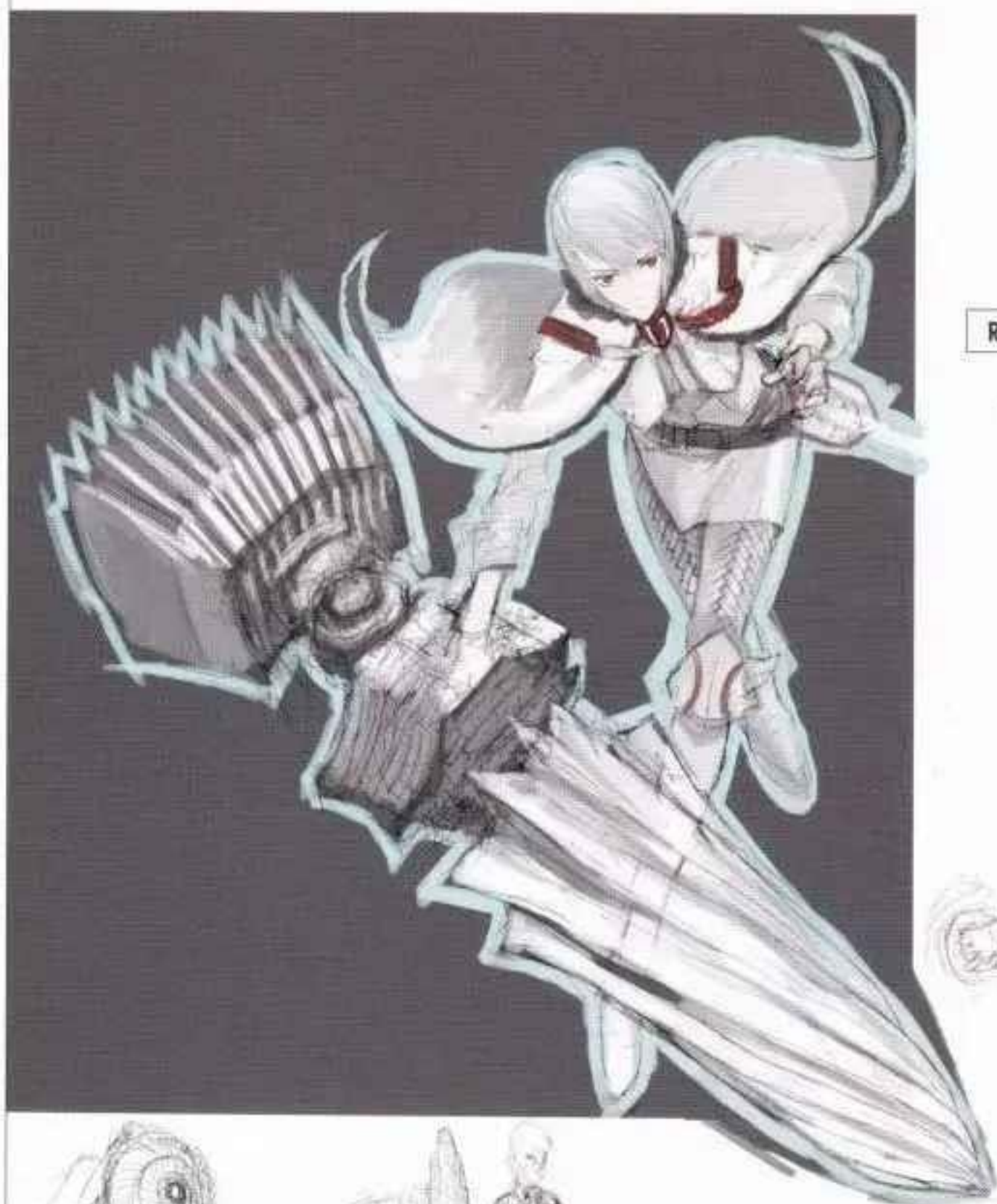
REJECTED DESIGNS

These images show the short-haired version of Selvaria. Though the short cut does have more of a military look, it didn't offer much in the way of flair when she went into Valkyria mode. The exposed shoulders and open back of the uniform are just reflections of my own personal tastes. (Honjou)

COLOR VARIATION



ROUGH DESIGNS FOR THE LANCE AND SHIELD



Selvaria in white. For some reason, this color variation makes her seem like the mystery character who comes out of nowhere to rescue the main character when he gets into trouble. If she was designed as an ally character, I think I would have been okay with the white. (Honjou)

Some of the earliest designs and ideas for the lance and shield. There are quite a few different variations, from different hilts to one that seems to be a combination of the lance and shield. The sketch at the very top most likely depicts a battle between Alicia and Selvaria.

REJECTED RIFLE GIMMICK

SELVARIA'S PROTOTYPE RAGNITE RIFLE. IT DOESN'T SHOOT OUT A RAGNITE BEAM, BUT RATHER SHOOTS BULLETS OF PURE RAGNITE. SUCH TECHNOLOGY HAS ALREADY BEEN IMPLEMENTED FOR TANKS, BUT THIS WOULD BE A SPECIAL PROTOTYPE RIFLE FOR SELVARIA, AND IS THE ONLY ONE OF ITS KIND.



Selvaria's rifle was initially going to shoot beams of ragnite energy, but as we refined the story and realized that Selvaria would want to fight as a human being towards the end, we decided that a ragnite rifle wouldn't suit that situation very well. All in all, I think we made the right decision. (Tabayashi)



#1-2



#1-1

EARLY ROUGH DESIGNS

Selvaria is the tragic heroine of the game who blindly obeys Maximillian's orders and even falls in love with him, only to have him discard her without returning her feelings. I tried to somehow convey this sense of tragedy in my illustrations of her. (Honjou)

#1-3



#1-4



Berthold Gregor

CHARACTER PROFILE: THE EMPIRE

ベルホルト・グレゴール

Berthold Gregor

Voice: Chihiro Ohtsuka

GENDER: MALE

AGE: 51

HEIGHT: 192CM

WEIGHT: 75KG

ORIGIN: CAPITAL CITY, EAST PRUSSIAN EMPIRE

EDUCATION: MILITARY ACADEMY, MILITARY HISTORY
AND EXPERIMENTAL TACTICS

RANK: MAJOR GENERAL

DUTY: COMMANDER OF THE INVASION FORCE

SKILLS: TACTICAL COMMAND

HOBBIES: READING SCRIPTS FOR PLAYS, RIDING HORSES

DREAM: UNITING THE ENTIRE CONTINENT OF EUROPA UNDER
THE EMPIRE'S BANNER (WORSHIPS THE EMPEROR)

HABITS: PLACES HIS HAND AGAINST HIS CHIN, FIXES HIS HAIR

A Skilled Tactician Prized by the Empire

Gregor is a member of Maximilian's "Triumviri," and is one of the commanders of the invasion force threatening Gallia. The Gregor family has an estate within the capital city of the Empire, and is one of the most prominent purebred noble families, having had close ties with the Emperor and the royal family for many generations. As a child, Gregor spent many hours in the royal halls, reading stories and plays to members of the royal family for their entertainment. As time went on, Gregor came to admire the glamorous world of royalty and the power held by the chosen few. At the age of 15, Gregor enrolled in the Empire's more prestigious naval academy and studied all of the basics, making himself known as a student with great potential. When he later enrolled in the military academy, however, he surprised many by selecting military history and tactics as his majors. Due to his time spent reading to the royal family, Gregor had developed an interest in literature, which made military history an easy choice for him. His physical capabilities were also quite impressive, and he exhibited an unprecedented level of talent in his tactical studies. Immediately after graduating at the top of his class, Gregor enlisted in the Imperial military.

During the early stages of the first European War, the Empire's invasion force was struggling to gain control of the kingdom known as Fhird. Gregor had been fighting the Federation on the front lines, but received orders to take charge as the commander general of the invasion force positioned within Fhird. The kingdom of Fhird had been rebuffing the Empire's attacks with ease, but when Gregor appeared on the scene, the tables quickly turned. The tactics of the forces led by Gregor were unlike anything Fhird had ever seen, and the carnage that followed was said to strike fear in the hearts of allies and enemies alike. Acknowledged for his superior tactical skills, Gregor was then put in charge of the new secret agency that had been set up within the Imperial military. As a special agent, Gregor worked to gather intelligence and develop new military strategies. As an extra bit of trivia, Gregor suffered a crippling wound to his leg during the battle for Fhird, and it is said that a young Jaeger was the one who gave him that particular memory.

At the beginning of the second European War, Gregor once again found himself fighting the Federation at the frontlines. He was a true force to be reckoned with on the battlefield, and he earned many victories for the Empire. Gregor was eventually called back to the Empire, where he was presented before the Emperor himself. The Emperor ordered Gregor to accompany Maximilian during the invasion of Gallia, and to keep a close eye on the young prince. The invasion of Gallia had been decided at the insistence, and many officials including the Emperor were suspicious that Maximilian had ulterior motives. Ever the loyal subject, Gregor immediately joined Maximilian's forces and began digging for information regarding the prince's true intentions. As one of the commanders of the invasion force, Gregor led his troops through the northern region of Gallia, conquering Fouzen as well as a few other key cities. By capturing Fouzen, Gregor was able to both cripple Gallia's production rate and secure a weapon manufacturing center for the Empire. The Darcens in Fouzen became prisoners of war, and were forced to live in squalor while creating new weapons for the enemy.

Gregor indeed lived a life full of success and glory, but that all came to an abrupt end when he faced the Gallian militia's 3rd Regiment in Fouzen. During the liberation of Fouzen, the Gallian forces focused their attention on the bridge that bore Equus, the armored train that was Gregor's main line of defense. The Gallians were able to destroy the bridge using explosives, and as the bridge fell, it took Equus and Gregor with it. On August 5th 1935, Gregor died serving the Empire.





"... You damned dirty Darczens!"

A Ruthless Commander who Believes in the Supremacy of the Empire

Gregor wholeheartedly believes in the supremacy of the Empire, and not once did he show any signs of independent thinking. For Gregor, the Emperor will was the same as his own. According to Gregor, any country that did not bend to the will of the Empire did not deserve to exist. This overwhelming belief allowed Gregor to carry out some of the cruelest acts upon foreigners without so much as blinking an eye. He possessed an exceptionally strong prejudice against Darczens, which showed in the way he treated the Darczens while stationed in Fouzen. Foreigners were not the only ones Gregor thought very little of, however, and he often knowingly sacrificed his own troops if it meant advancing the Empire's ambitions. His extreme methods earned Gregor more than a little animosity from his own troops, but this did not appear to trouble him in the least.

Gregor's hobbies including riding his horse, and he often went out for long rides before he sustained his leg injury. It is said that the best horse in the Empire is kept in the stables at Gregor's personal estate.



DESIGN WORK

Berthold Gregor

Gregor Concept Art

From his obsessively combed hair to his tight collar, Gregor's appearance readily gives away his neurotic personality. I based his design off of a stereotypical Nazi officer, so I don't remember having any trouble figuring him out. If he had lived in more peaceful times, I think he would have been a mathematician. I personally like his reading glasses. (Honjou)



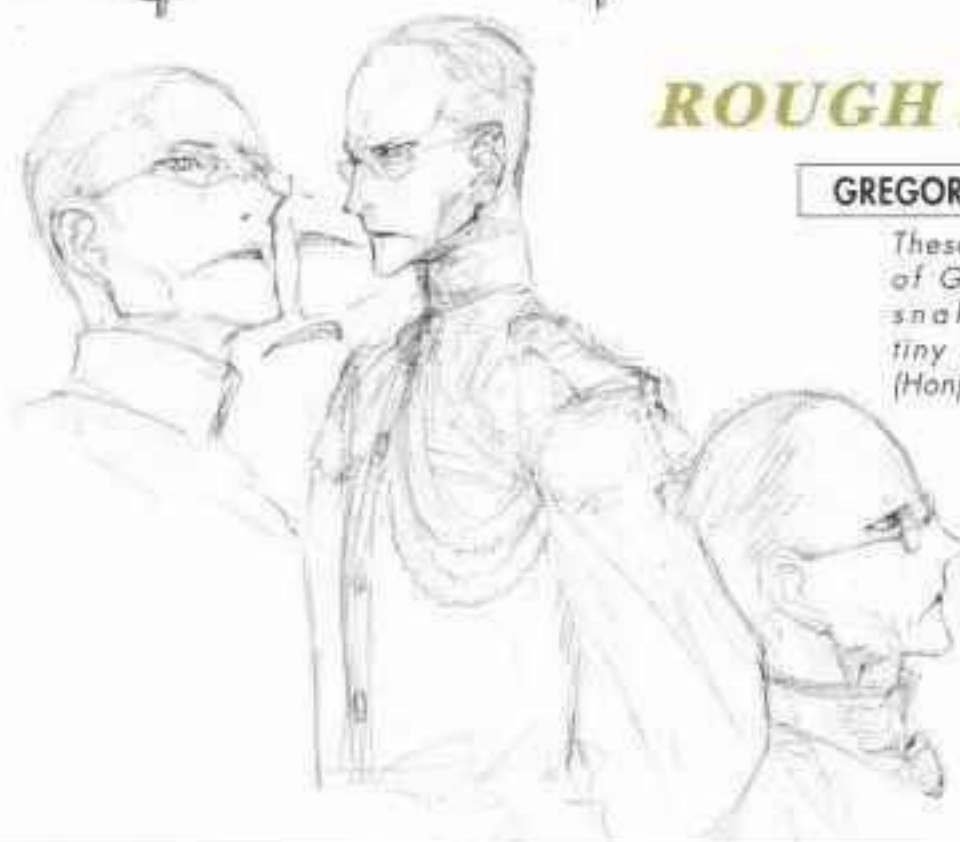
GREGOR



ROUGH DESIGN

GREGOR ROUGH DRAFTS

These are some sketches of Gregor's face. His snakelike gaze and tiny teeth are so lovely. (Honjou)



Radi Jaeger

CHARACTER PROFILE: THE EMPIRE

ラディ・イエーガー

Radi Jaeger

Voice: Akio Ōtsuka

GENDER: MALE **AGE:** 36

HEIGHT: 181CM **WEIGHT:** 82KG

ORIGIN: KINGDOM OF FHIRALD (CURRENTLY ANNEXED BY THE EMPIRE)

MILITARY RECORD: WHEN FHIRALD WAS ANNEXED, HE TRANSFERRED TO THE IMPERIAL MILITARY

RANK: MAJOR GENERAL

DUTY: COMMANDER OF THE INVASION FORCE

SKILLS: TACTICAL COMMAND

HOBBIES: CHESS **DREAM:** TO RESTORE HIS HOMELAND

HABITS: SWINGS HIS ARMS AROUND (CLENCHES FISTS, STRETCHES, ETC.)

A Warrior who Lost his Homeland to the Empire

As one of the "Triumviri," Jaeger acts as a commander for the Empire's invasion force. He was born in the kingdom of Fhird, a place blessed with an abundance of nature and resources. His father was a general in the army, and his mother was a vocalist. As a child, Jaeger received personal training in swordsmanship from his father, who was said to be the best swordsman in all of Fhird. It didn't take long for him to prove his worth after joining the military, and Jaeger soon became one of the youngest generals in Fhird. With the commencement of the first European War, the Empire invaded Fhird, hoping to secure its many natural resources. Fhird resisted the Imperial forces for a while, but eventually fell to the overwhelming tactical prowess of the Imperial commander known as Gregor. The majority of Fhird's soldiers were executed, but those who were deemed to be of potential use to the Imperial army were allowed to live. Jaeger was one of those few. Concerned that these freshly defeated former foes might start a rebellion, the Empire sent them off to a remote region to perform menial duties as reserve troops. Even under such circumstances, Jaeger and his comrades secretly prepared for the eventual restoration of their homeland.

Though his homeland had been taken from him by the Empire, Jaeger still did his best when performing as a commander of the Imperial army. He always did as he was ordered, without a single complaint, which was often mistaken for loyalty. Despite any misconceptions, Jaeger did not feel a shred of loyalty towards the Empire, but was rather simply performing his duty as a military man. Of course, he kept such truths to himself in order to avoid any unwanted attention. Though he can seem quite harsh, Jaeger's soul is filled with a sense of chivalry and honor, which is made apparent in the way he treats his enemies with respect. Those who used to fight alongside Jaeger in Fhird know this, and deeply admire him for it. Though he does not speak often, Jaeger is more than willing to be bluntly honest towards anyone, including Maximilian. This level of honesty is something that could only be sustained with a strong will and conviction.

With the second European War came an unexpected opportunity for Jaeger. Prince Maximilian had personally selected Jaeger to become one of his "Triumviri." Since Maximilian had suffered much disdain and abuse due to the fact that his mother was not of royal blood, he had never concerned himself with the usual political trappings related to social class and ethnicity. The only thing Maximilian saw when he looked at Jaeger was a skilled officer. One day, Jaeger received an invitation to join Maximilian for dinner. During the meal, Maximilian revealed his intention to invade Gallia, though he refrained from speaking of his true objective. Despite Maximilian's secrecy, Jaeger knew that the prince had ulterior motives, and he also knew that he was nothing more than a pawn to Maximilian. As if sensing Jaeger's reservations, Maximilian offered to restore Fhird to its former government once the invasion of Gallia ended successfully. As they looked at each other over the dinner table, both men knew that Jaeger could not pass up this opportunity.

"If it is for the sake of my homeland, I would happily play the role of Maximilian's lap dog."



A Worthy Adversary for Squad 7

Jaeger enjoys playing chess, and was known to play a few games with Gregor, who was also a master tactician. Jaeger's skill at chess served him well on the battlefield, where he knew how to efficiently move his troops around while making the best use of the surrounding terrain. His ability to spot useful features in natural landscapes was a skill he picked up during his childhood in Fhird, where he spent much of his time outside enjoying nature. This is an aspect of Jaeger's personality that is quite similar to Welkin's. In the second European War, Jaeger successfully rescued a small Imperial unit that had been completely surrounded by the Gallian militia. He also proved to be quite a challenge for the militia at Vasel, where he stood before them with Lupus Regnum, a tank with numerous upgrades and an improved cooling system.



"Their love for their homeland and the people with whom they share it... this spirit of theirs will be the salvation of this land..."



The End of One Man's Dream

Though Jaeger did succeed in stalling Squad 7 at Vasel, they eventually destroyed his beloved Lupus Regnum and got past his barricades. Through this battle, Jaeger saw "the persistence of those who truly love their homeland" with his own eyes, which made him finally realize that fighting for the Empire was not the right way to win back his homeland. On October 9th 1935, after ensuring that his troops escaped safely, Jaeger decided against rejoining the Imperial forces and instead disappeared into the curtain of smoke billowing across Vasel. No one has seen him since.



DESIGN WORK Radi Jaeger

Jaeger Concept Art

Though the large skull he wears over one shoulder appears to be his most impressive feature, Jaeger has somehow managed to fit a full breastplate under his coat. He certainly looks the part of a general who is not afraid to stand alongside his troops at the frontlines of battle. Looking through his early designs, we see traces of many historically famous generals, such as Nobunaga Oda.



This enemy general from a fallen land is of a different culture than the rest of the Imperial army. Even within the Triumviri, he stands out like a sore thumb. I bet his long sword and the massive bull's skull he wears on his shoulder made it quite difficult for him to move around within his beloved tank. (lol) (Honjou)

JAEGER EARLY DESIGNS

I went through some serious birthing pains with this character. I remember running off in so many different directions at once, unsure of what my own take on this character was. Personally, I think he should have been more like Kouji Yakusho. (Honjou)



ROUGH DESIGN

JAEGER ROUGH DRAFT

The hero of a fallen kingdom, Jaeger agreed to work for Maximilian based on the offer that the Empire would relinquish control of Fhirdal if Maximilian's quest was concluded successfully. My main focus with Jaeger was to make him super cool, and to take advantage of the fact that he belongs to a different culture than the rest of the Empire when designing his uniform. (Honjou)



Giorgios Geld

CHARACTER PROFILE:
THE EMPIRE

ヨルギオス・ゲルド

Giorgios Geld

Voice: Yukimasa Kishino

GENDER: MALE

AGE: 43

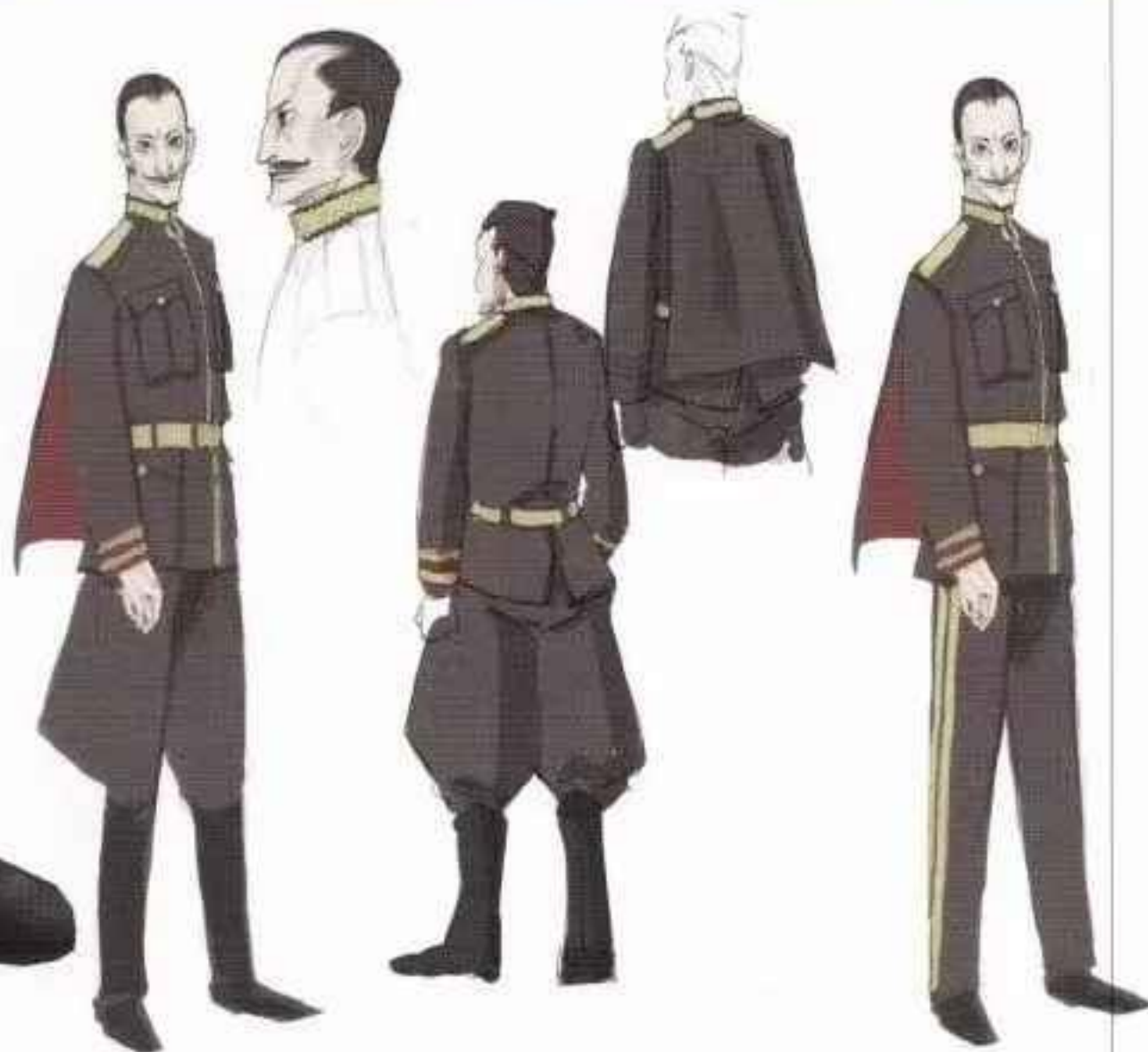
RANK: CAPTAIN



This poor guy really just showed up to get smacked down. I almost feel sorry for him. But I have to say I quite enjoyed drawing a distinctly reptilian character. He may not have had much face time in the game, but he certainly left a strong impression. (Honjou)

Taking Pleasure in the Suffering of Others

Geld rose through the ranks of the Imperial army to the position of captain by using the most sadistic and despicable methods imaginable on the battlefield. He always felt an intense pleasure at the sight of a suffering human being, and this pleasure only grew more powerful after he joined the military. He was known for unnecessarily torturing and abusing prisoners, and when this information reached Maximilian's ears, he ordered Geld's execution for violation of the military's code of conduct.



Kreis Czherny

CHARACTER PROFILE: GALLIA

クライス・チェルニー

Kreis Czherny

Voice: Kenji Nojima

GENDER: MALE AGE: 20

HEIGHT: 169CM WEIGHT: 58KG

ORIGIN: A TOWN IN EASTER GALLIA

EDUCATION: MIDDLE SCHOOL GRADUATE

RANK: PRIVATE FIRST CLASS

CLASS: TANK OPERATOR / MECHANIC

SKILLS: TANK OPERATION / MAINTENANCE

HOBBIES: ENJOYING SWEETS (COCOA, CHOCOLATES),
COLLECTING RAGNITE BATTERIES

DREAM: TO DESIGN A NEW TANK

HABITS: TWIRLS HIS HAIR AROUND HIS FINGER

"I hope to be an engineer like Isara some day."

Isara's Protégé

Born in eastern Gallia, Kreis always had a knack for working with his hands. This natural talent could have been a result of the fact that his parents ran a small factory in town. Naturally, Kreis started helping out at his parent's factory when he was old enough.

When Kreis was nine years old, a small skirmish at the eastern border of Gallia spilled over into his town, and many innocent lives were lost as a result of the Imperial raid. The heavily armored unit that came to the town's aid was led by none other than the hero of EW1, General Belgen Gunther. After the battle, Kreis learned that the tank operated by Belgen was called "Edelweiss," and Kreis could not help but feel a certain gratitude towards the vehicle that had saved his life and his town. Kreis also came to feel a tremendous amount of respect for Theimer, who had been the one responsible for designing Edelweiss.

Kreis was so deeply influenced by Theimer that he soon developed an interest in mechanics. He chose to study engineering in middle school, and also spent time outside of school studying Theimer's blueprints to learn about vehicle design. After graduating from middle school, Kreis went back to help his parents at the factory, but was eventually drafted into the Gallian militia like everyone else when EWII began. Even after joining the military, Kreis continued to study engineering, and it was here that he met Leon, who would eventually become his best friend. Kreis had to move to the capital city of Randgriz after joining the militia, but there are stories about him attempting to run away early on due to an intense case of homesickness.

As a mechanic serving the Gallian military, Kreis was stationed at the military base where he would support the troops on the frontlines by doing repair and maintenance work on their weapons. It was at the military base that Kreis met Isara, the daughter of Theimer. Realizing that Isara was far more knowledgeable and talented than himself, despite her young age, Kreis somewhat forcibly became Isara's first apprentice. Kreis did not often get attached to other people, but he was powerfully drawn to Isara for her natural talent and the fact that she was the daughter of his hero, Theimer. Isara was pleased to see that Kreis was genuinely trying to learn from her, regardless of her Darcsen background and her age, so she always did her best to teach him whatever he wanted to know. Isara could tell that Kreis was more talented than he gave himself credit for, and in truth he did receive his mechanics license before she did.

Kreis is a gentle young man, and his warm smile suits his personality well. The purity of his gaze seems to see beyond what is on the surface, and he is capable of putting people at ease, often causing them to tell him things that they wouldn't usually speak of to those other than intimately close friends. Not cunning or manipulative in any way, Kreis prefers to earn his accomplishments through hard work and pure effort rather than depending on others to hand him everything in life. One of the drawbacks of Kreis's enthusiasm is the fact that he often loses track of the world around him when he gets focused on his work. He loves sweets more than the average person, always taking three heaping spoonfuls of sugar in a single mug of warm milk, and he once worked for three days and three nights straight on nothing but cocoa and chocolates.



Leon Schmidt

CHARACTER PROFILE: GALLIA

リオン・シュミット

Leon Schmidt

Voice: Masaya Ogasaka

GENDER: MALE **AGE:** 20

HEIGHT: 173CM **WEIGHT:** 66KG

ORIGIN: RANDGRIZ, GALLIA

EDUCATION: FOUZEN VOCATIONAL HIGH
SCHOOL / COLLEGE, DROPPED
OUT OF MECHANICAL
ENGINEERING COURSE

RANK: PRIVATE FIRST CLASS

CLASS: MECHANIC **SKILLS:** MAINTENANCE

HOBBIES: CHANGES EVERY SO OFTEN
(CURRENTLY, MECHANICS)

DREAM: CHANGES EVERY SO OFTEN

HABITS: STICKS TONGUE OUT (USUALLY
WHEN HE MAKES A MISTAKE)

The Mood Setter with a sense of Justice

Leon had always been a quick learner, which resulted in excellent grades at school. Despite his scholarly potential, Leon resented special treatment, and ended up enrolling in a normal middle school against his parents' wishes. Being a natural athlete as well, Leon spent his days in middle school training with the track and field team. One day, Leon saw a documentary on car racing on the television where they showed how the cars were maintained, and this led to his fascination with mechanics.

Without any prior experience in the field, Leon decided to enroll in a vocational high school where he could learn more about engineering. His ability to absorb new information quickly served him well in his new school, but once he had learned enough to satisfy his curiosity, his interest soon waned. Leon was born a free spirit, so once he grew bored with his schooling, he quit school without so much as discussing it with his parents. "I'm leaving on a journey of self-discovery," is all he said as he walked out the door to explore Gallia. It was during his spiritual quest that EWII broke out, and Leon was drafted into the Gallian military like everyone else. Leon and Kreis joined the militia at about the same time, and met during the orientation phase. Though their personalities were complete opposites of each other, they seemed to have great chemistry and were often seen hanging around together.

Leon worked to support the troops on the frontlines from his station within the military base, and that is where he met Isara, Theimer's daughter. When he and Kreis discovered Isara's ragnite engine airplane, she told them that she was creating the airplane in order to grant her brother's wish to fly. Moved by Isara's dedication to her brother, Leon offered to help her with the construction of the airplane. Leon also worked with Zaka after the liberation of Fouzen to build Shamrock. The new tank possessed elements from both of its creators, with a new and unique main gun designed by Zaka, as well as the mobility and agility inspired by Leon's spirit.

Leon enjoys physical activities, is quite friendly, and also possesses a strong sense of justice. But growing up in a wealthy family and experiencing little to no hardships during childhood had left Leon with a bit of a self-centered streak. He also has a tendency to jump to conclusions and take action before people are finished talking, which has gotten him into a few awkward situations. Leon's competitive nature and blunt manner have also unintentionally instigated numerous fights and squabbles. Even with his shortcomings, Leon's cheerful attitude made him a very popular guy. Most people are concerned at the thought of Leon doing maintenance work, as it involves a lot of heavy lifting when tanks and such vehicles are involved. What they do not realize is that Leon's thin frame houses a considerable level of physical strength. Leon has a strange quirk where he is never satisfied with anything he worked on unless he gets to test it out for himself. Unfortunately, when Leon climbed into a tank he had just finished working on, he accidentally accelerated too much and crashed the tank into a nearby residence. Needless to say, Leon got into some serious trouble for that. Never discouraged by minor setbacks, Leon's desire to operate the large war vehicles he was working on at the base only grew as time went on. It is said that he would drive the tanks around within the base every chance he got.



"So this is
a fabled
"airplane"?
That's
awesome!
I can't wait to
take it for a
spin!"

"Even after Isara's death, Kreis and I... and the others from the squad... continued working on it! We wanted to make Isara's dream come true one day."



"I know Isara received Edelweiss from her father, and I want to do what I can to protect it."



Isara's Legacy

Isara's death on the Marberry coast had a powerful impact on Kreis and Leon.

Kreis instinctively requested to be transferred into Squad 7 as their new tank operator. He was put in charge of Edelweiss in Isara's stead, and Welkin even offered Kreis all of Isara's old tools. Realizing what such a gesture meant to Welkin, Kreis worked hard day and night to fill that massive shoes that had been left behind by a tiny girl.

on, on the other hand, was focused on Isara's dream to build an airplane for Welkin, and he took it upon himself to complete its construction. When he heard that Welkin and Alicia were trapped aboard the burning Marmota, he jumped into the aptly named "Isara" and took to the skies to fly to Welkin and Alicia's rescue.



DESIGN WORK Kreis Czerny

Kreis Concept Art

Kreis seems to have quite a thin build. His naturally wavy hair looks difficult to translate into polygons, though it is what we have come to identify him with. An early draft of Kreis shows him with straight hair, which makes him look a bit like Welkin with glasses.



Kreis had to take on the impossible challenge of filling Isara shoes once she was gone. As you can see, I was designing him with blond hair at first. Since we weren't using traditional fantasy colors like pink and green for hair in "Valkyria Chronicles", I had to keep cycling through the limited selection of hair colors while designing characters in order to keep things somewhat interesting. (Hanjou)

DESIGN WORK Leon Schmidt

Leon Concept Art

Leon's initial background story included a father who worked at an airplane manufacturing plant, which was supposed to be the source of Leon's interest in the sky. Leon was also going to have prior experience flying with his father as a young child, which was supposed to explain the pilot goggles he's always wearing. For some reason, the goggles stuck even after the background story was dropped.



Leon got that best "hero" role at the end of the game. The coveralls he and Kreis wear have extra canvas padding sewn onto the front of their lower halves. This padding helps to protect their legs when they are working on heavy tank parts. (Honjou)

ROUGH DESIGN

LEON EARLY DESIGNS



LEON



KREIS EARLY DESIGN

KREIS



20才
170~175

These are also "new" types of characters for me that I probably wouldn't have thought to design on my own. Though they are not as naturally talented with mechanics as Darcsens are, I hope their passion and inquisitive natures eventually make them the best engineers in Gallia. (Honjou)

Hans

CHARACTER PROFILE: GALLIA

ハンス

Hans

Voice: Chigusa Ikeda

SPECIES: PORCAVIAN

AGE: APPROXIMATELY 1 YEAR

HEIGHT: 46CM

WEIGHT: 12KG

ORIGIN: KLODEN WILDWOOD

ROLE: MASCOT OF SQUAD 7

HOME: SQUAD 7 BARRACKS

HOBBIES: EATING FOOD THAT ALICIA MAKES

Mascot of Squad 7

Porcavians are a type of pig that populate the forestlands of Europa. They are slightly smaller than normal pigs, and their small wings do not actually allow for flight.

Not much is known about how the porcavians developed their wings, nor is there much information regarding their natural living habits. It is assumed that their wings did not develop enough to allow flight due to the fact that they live within dense forests. Due to their intelligent and friendly nature, porcavians are quite popular as pets.

Alicia found Hans in Kloden Wildwood, where they found the body of his mother, who had fell victim to stray bullets. He was recruited into Squad 7, where Alicia unofficially gave him the rank of Private Third Class.

It is not clear whether Hans's preference for tight spaces is part of his natural instincts as a porcavian, but he is often scolded for trying to burrow into Alicia's scarf or Isara's shawl. Even consider the fact that he is still a piglet, Hans is quite small in size. His small stature allows for greater agility and mobility, and he even seems to understand human speech at times.

Hans appeared to understand that he was a member of Squad 7, and often joined his comrades during their physical training sessions. When he infiltrated Randgriz Castle with Ellet, he made a brilliant charge at Princess Cordelia and succeeded in pulling off her headdress. This was most likely the result of his daily training sessions with Largo, where they practiced charging and tackling maneuvers.

As a bit of trivia, there have been several eyewitness accounts stating that Hans was seen flying around at night. It is common knowledge that porcavians are incapable of flight, so it is not clear whether the object these people saw in the night sky was indeed Hans, or if it was something else.

"OINK! OINK!"



"OINK! OINK! OINK!"

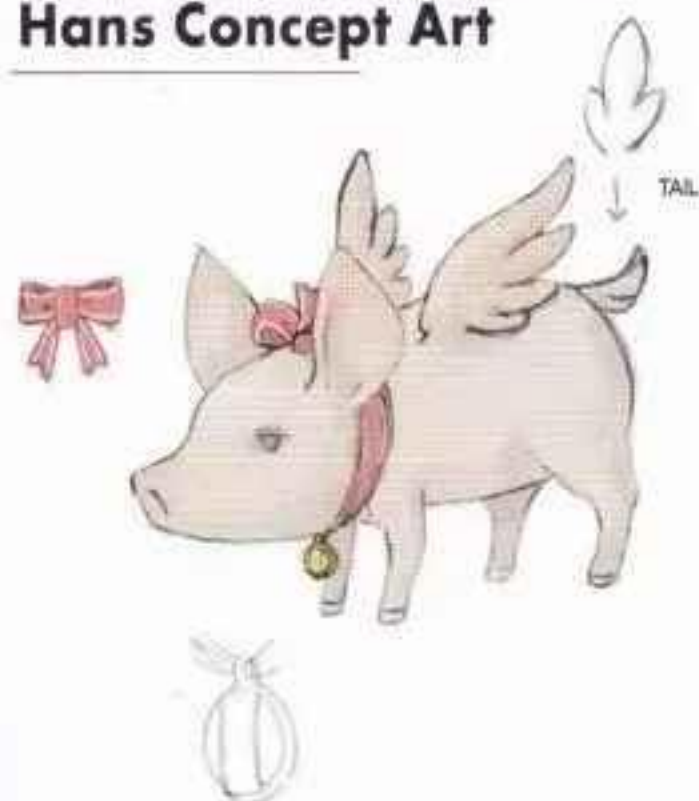


DESIGN WORK

Hans Concept Art

Hans

HANS COAT COLOR VARIATIONS

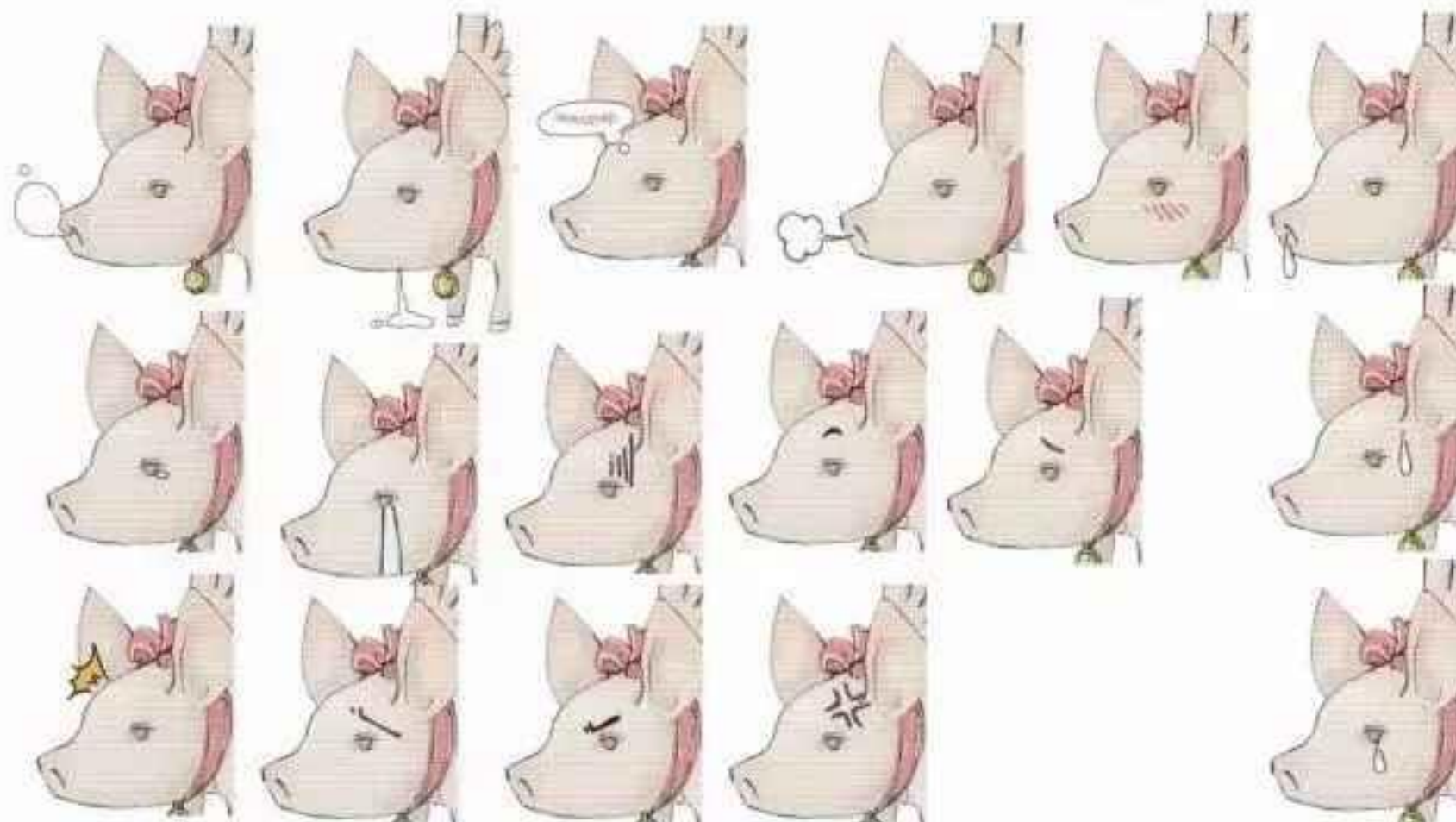


I learned something very important while designing Hans... I suck at drawing fantasy mascots! I pretty much created the base foundation, and left the rest to others. I never would have thought to put wings on a pig! Hans's adorable noises and cool gaze grants the player a short respite from all of the tense battles. Hans was exactly what Squad 7 needed. (Honjou)



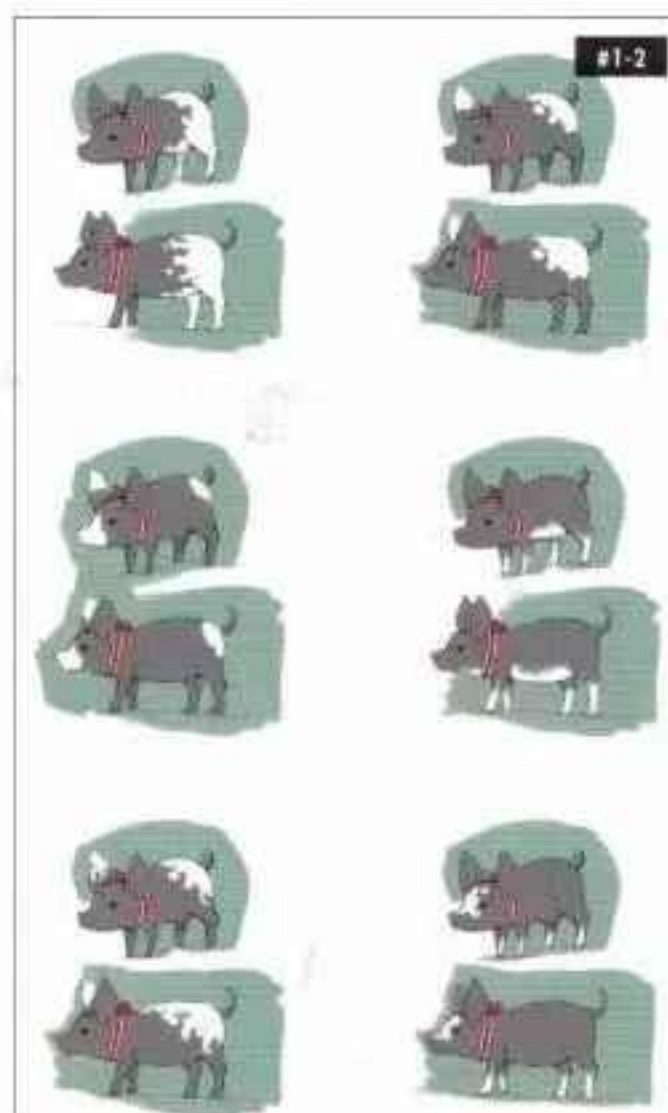
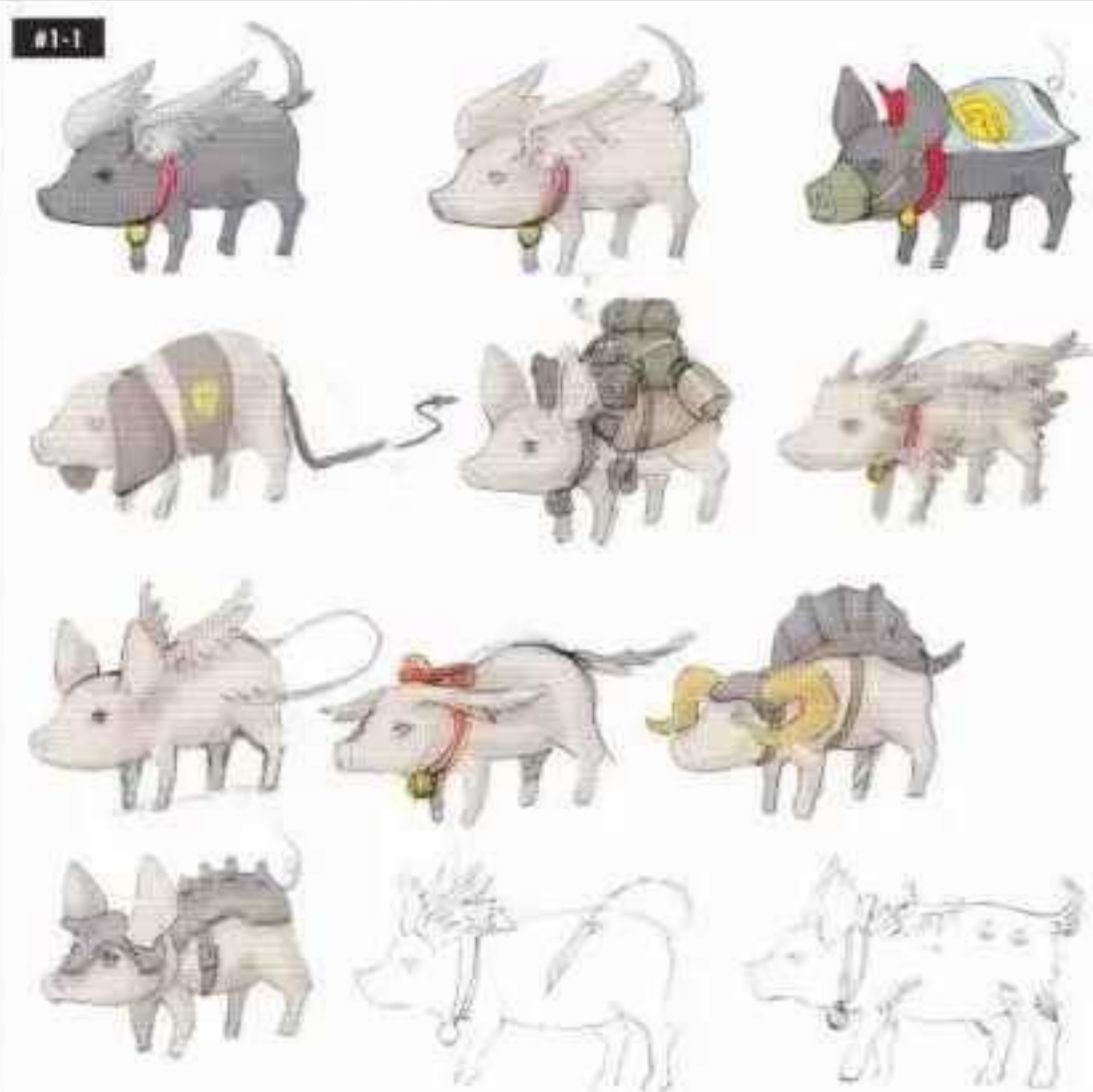
FACIAL EXPRESSIONS

These are my attempts at giving a little emotion to Hans's otherwise expressionless face. I thought they might be useful during conversations. (Tabayashi)



REJECTED HANS DESIGNS

I can't even begin to tell you how many different ideas Honjou and I came up with. Personally, I liked the adorable pig that was being used as a pack animal, with all kinds of supplies piled onto its back. It must be some kind of irony for a pig to have wings in a world where humans are just discovering flight. (Tabayashi)



Belgen Gunther

CHARACTER PROFILE: GALLIA

ベルゲン・ギンター

Belgen Gunther

CONCEPT ART

GENDER: MALE

AGE: 39 (AGE AT DEATH)

HEIGHT: 184CM WEIGHT: 85KG

ORIGIN: BRUHL, GALLIA

EDUCATION / MILITARY RECORD:

GRADUATED FROM MILITARY ACADEMY/WORKED ON MILITARY ARSENAL BEFORE BEING PROMOTED TO COMMANDER OF ARMORED TROOPS

CLASS: TANK COMMANDER

SKILLS: TACTICAL COMMAND

HOBBIES: CHESS

DREAM: TO SPEND HAPPY DAYS WITH HIS FAMILY

HABITS: SCRATCHES THE BACK OF HIS HEAD (USUALLY WHEN HE IS TROUBLED)



The Hero of Gallia, Taken by Disease

Born on a ranch in the small town of Bruhl, Belgen spent most of his childhood caring for the animals on the ranch, his favorite animal being the sheep. During his time at the military academy, Belgen was at the top of his class for vehicle operation training and tactics. His seemingly natural knack for tactics was a result of his childhood hobby of chess. One day, Belgen met a woman through a rather dramatic encounter, and it wasn't long before he realized that this woman was the love of his life. The two were soon married, and their peaceful life together was blessed with a son, whom they named Welkin. When the conflict of EWI reached past Gallia's borders, the chaos consumed many innocent lives, including that of Belgen's beloved wife. Belgen was not even granted time to grieve, as he had to leave his son with the Martha Lipponen and immediately depart to do his part in the war as a military officer. Belgen used the skills he learned in the military academy well, and was able to secure many victories for the Gallian forces. He was one of the first men in Gallia to fully understand the concept of the "tank," a war vehicle that had slowly been increasing in popularity among the Empire and other countries. He used this knowledge and his courage when facing the enemy, and from the resulting battles, none could have guessed that Gallia was severely outmatched by the military forces of the enemy nations. Far being a key figure in defending Gallia's independence, Belgen was awarded with the title "Hero of Gallia." Though he had succeeded in saving the lives of countless Gallian citizens, Belgen's heart and mind were deeply troubled by the fact that he had not been able to protect the woman he cared for the most.

After the war, Belgen was ordered by his superiors to aid in the development of tanks for Gallia, which was to be a joint effort between the military and a state-owned weapon manufacturing company. It was during this project that Belgen met Theimer, the Darcsen who would eventually become his best friend. Ever since he lost his wife, Belgen had been trying to cope with his grief by being increasingly hard on himself, but his encounter with Theimer changed the way he view his life forever. Being a Darcsen, Theimer had suffered unjust persecution for his entire life, yet he had never forgotten how to be kind to others, nor had he lost his pride as an engineer. The more he got to know Theimer, the more Belgen came to respect this young man. With Belgen's

experience and Theimer's knowledge leading the way, Edelweiss was created with a brand new ragnite engine. At the time, Edelweiss boasted higher firepower, defenses, and mobility than any other tank in the world. Unfortunately, they were not granted permission to produce more tanks due to the debilitation costs associated with manufacturing such weapons of war. Since the war was already over, Edelweiss never got a chance to see a real battle, and was instead stored in the Gunther Household's garage. Belgen had slowly been recovering from his emotional pain thanks to his new best friend, but a tragic accident suddenly claimed the lives of both Theimer and his wife. The shock of losing his close friend after they had both survived a war almost sent Belgen into a dark spiral again. Isara was the one who kept Belgen from the brink, as he knew the young girl would need to be cared for. Taking Theimer's daughter in as his own, Belgen chose to retire from the military so that he could lead a quiet life in Bruhl with the children.

Belgen was called back to the battle once more after that, for a minor skirmish with Imperial forces at the border, but he returned home safely only to be stricken down with a grievous illness. Welkin was only 13 years old when the illness finally claimed his father's life at the age of 39.

Always strict with himself, yet kind towards others, Belgen carried himself with the confident pride of a true military man. He knew better than most how severe and unforgiving a war could be, and he had made up his mind to do what he could to protect Gallia. Belgen also had the strength to ignore the common prejudices practiced by common folks, and he always treated everyone as equals, including the Darcsens. When he adopted Isara into his family, Belgen provided her with enough love to make her feel like she was truly a member of the family. Belgen's parenting philosophy dictated that his children had the right to make their own decisions, so he never forced his hopes or belief upon them. Welkin's ability to see the world with his own eyes without allowing common prejudices to sway him is no doubt something he learned from his father.



Though Belgen's only "appearance" in the game was as an old photograph, we did prepare concept art for him as well. For his EWI uniform, I simply plotted out what looked like the natural evolution of the design, then worked backwards to find the right one. With my focus on his "hero" face, I also made sure his uniform was suggestive of the EWI era. (Honjou)

Theimer

CHARACTER PROFILE: GALLIA

ティマー

Theimer

GENDER: MALE AGE: 24 (AGE AT DEATH)

HEIGHT: 178CM WEIGHT: 72KG

ORIGIN: POMERANIA

MILITARY RECORD: WORKED AT THE FACTORY IN FOUZEN, THEN AT A STATE-OWNED WEAPONS FACTORY

HOBBIES: TOUCHING PEOPLE'S CHEEKS

DREAM: TO GO ON A VACATION WITH HIS DAUGHTER, BELGEN, AND BELGEN'S SON

HABITS: SLAPS HIS OWN CHEEKS WITH HIS HANDS (WHEN PULLING HIMSELF TOGETHER)

A Brilliant Tank Designer

Pomerania, in northeastern Europe, has the highest population of Darcens. As a result, the persecution and abuse of Darcens is relatively light in this area. Theimer's parents made a living as wandering mechanics, and he had been helping them with repairs ever since he could remember. By the time he was old enough to attend middle school, Theimer was already quite skilled and knowledgeable with repairs. Half way through middle school, Theimer made the decision to move to the industrial city of Fouzen. Gallia is one of the most advanced countries with regards to developing technology that allows them to use ragnite as an energy source, and Theimer was hoping to learn a few new things there. At the impressive age of 15, Theimer passed the standardized exam and became a certified engineer, as well as a professional architect. He followed this up with a few years in a machinery maintenance school to learn about the skills and knowledge behind the science of maintenance. After graduating at the top of his class, Theimer found employment at Soien Heavy Industry in Fouzen. Taking the lead in designing and manufacturing energy plants, energy machines, and other heavy machinery, Theimer developed many new ways of transmitting energy through the use of ragnite. It was through his work that he met one particular Darcen woman, who was working as a researcher at the time. The two young workers had very similar personalities, and soon found themselves attracted to one another, which naturally led to marriage.

With the end of EW1, Theimer was assigned to a state-owned weapons factory. Prized for his contribution to the field of ragnite engineering, Theimer was given the opportunity to participate in a top secret project. His partner in the secret development of a new weapon was Belgen Gunther, Belgen's real world

experience coupled with Theimer's vast amount of knowledge and skill came together in the form of a new tank, loaded with a ragnite engine. Unfortunately, the fact that the war was already over, making it impossible to collect any real data on its effectiveness, coupled with the costs associated with manufacturing such a tank, the newly developed Edelweiss was not destined to be mass produced.

With the development of the new weapon behind him, Theimer was finally able to settle down for some quality time with his wife, which brought a new member into their family. Theimer and his wife were blessed with a daughter, whom they named Isara. Tragically, the blissful family was torn apart by a sudden car accident that claimed the lives of both Theimer and his wife. Theimer was only 24 years old when he died.

Theimer is not the talkative type, as he prefers taking action rather than discussing a matter ad nauseam. He also does not react emotionally to many things, and people often mistake these two traits as signs that Theimer is a dull and uninteresting person. Contrary to common misconceptions, Theimer shows more passion for maintenance and design than most people do about anything in the world. He also has the inner strength necessary to brush off the unjust prejudice held against all Darcens, which allows him to do whatever he believes is right. His self-confidence is so sturdy that some people even find it a little intimidating. Though Theimer rarely laughed or smiled about anything, he always seemed to have a smile on his face when spending time with Belgen. Despite his love for developing new designs and ideas, Theimer was also concerned about what his efforts might produce. Though advances in technology that explored the usefulness of ragnite made life easier for everyone, it could also destroy many lives if it were to become a popular resource in weaponry. Still, Theimer understood the simple truth that power was not dangerous in and of itself. The helpfulness or threat of any power is determined by how it is used. That is why Theimer continued his work, choosing to believe that his discoveries and inventions would help people and make the world a better place. Innermost thoughts like these were things that he only discussed with Belgen.

Theimer is a kind father and is quite friendly with just about anyone, unlike the stoic and slightly intimidating Belgen. Theimer has thick eyebrows and slightly slanted eyes like Isara. (Honjou)



ROUGH DESIGN

When designing this uniform, I was trying to tap into the good old times when formal beauty was still a factor in uniform designs. Yet I somehow ended up with a pretty bland design... If anything, I think Belgen's uniform is more realistic than Welkin's. In contrast to the main character, Belgen was designed to be a cool old guy whose seen and been through a lot. (Honjou)



BELGEN EARLY CONCEPT ART

Maurits von Borg

CHARACTER PROFILE:

GALLIA

マウリッツ・ボルグ

Maurits von Borg

Voice: Hidekatsu Shibata

GENDER: MALE

AGE: 68

HEIGHT: 180CM

WEIGHT: 72KG

ORIGIN: RANDGRIZ, GALLIA

EDUCATION: UNIVERSITY OF RANDGRIZ

HOBBIES: TENDING TO HIS WIG

DREAM: TO HAVE GALLIA UNDER AN
IMPERIAL SYSTEM OF GOVERNMENT

HABITS: TOUCHING HIS LARGE VERTICAL ROLLS OF HAIR

The Plotting Prime Minister

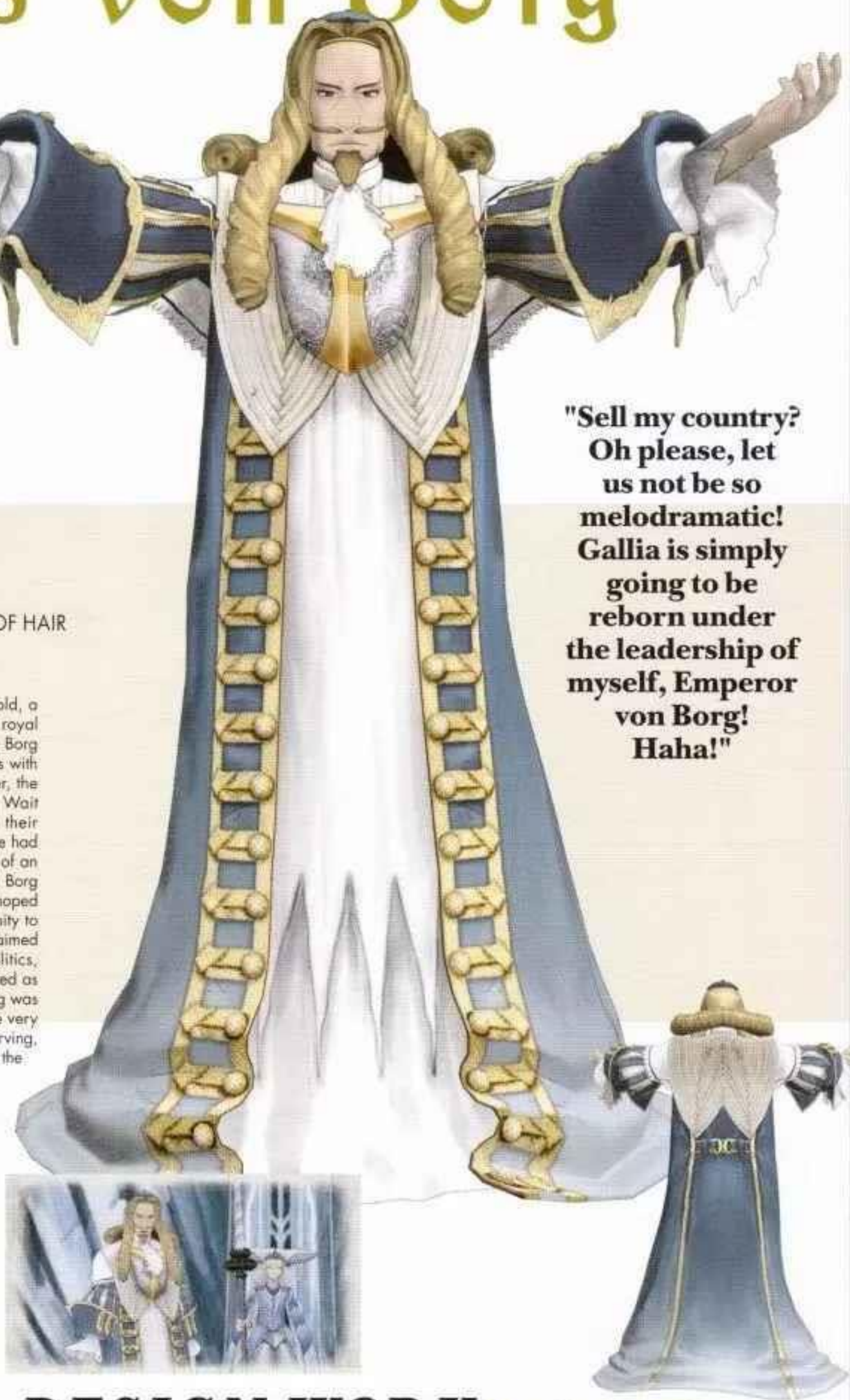
Maurits von Borg is the current head of the Borg household, a noble family with a long history and strong bonds with the royal family. In the days when Gallia was under Imperial rule, the Borg family enjoyed a life of luxury and prosperity due to their ties with the Emperor. After Gallia won their independence, however, the Borg household's power and wealth gradually dwindled. Wait patiently for the day when the Borg family might reclaim their former glory, Maurits von Borg clung to what little authority he had left. Opportunity came knocking on Borg's door in the form of an epidemic that claimed the lives of Princess Cordelia's parents. Borg had secretly been leading a rebellious group of nobles who hoped to eventually dethrone the Duke, so Borg took this opportunity to speak out against Cordelia's claim to the throne. Borg proclaimed that Cordelia was far too young and inexperienced in politics, and with the support of the noble families, Borg was appointed as Prime Minister until Cordelia reached the age of maturity. Borg was planning on using his new position of authority to shape the very future of Gallia, and though his ambitions were strictly self-serving, he knew how to present himself well and was able to win over the majority of the citizens of Randgriz.

When Gallia was attacked by the Empire, Borg immediately attempted to form an alliance with the Federation, but realized he was betrayed when the Federation revealed their own sinister plot. With few options left, Borg turned to the Empire, hoping that the Borg household could at least reclaim its former glory, and that he might even be granted the throne of Gallia if he assisted the Empire in its conquest. For Borg, the Empire's declaration of war against Gallia was the perfect opportunity to find a way to hand Gallia over to Imperial rule. Borg knew that he would never sit on the throne without the support of the public, and that simply handing the country over to the Empire would surely cause civil unrest. He therefore contacted Maximilian in secret to devise a plan that would allow for himself and the Empire to both get what they wanted, without alienating the citizens of Gallia.

Borg overflows with self-confidence, and will never lend an ear to anyone's opinions as he believes that he is always right. His own comfort and political power are the driving forces behind all of Borg's decisions, and he is not even remotely concerned about the welfare of others. Being quite the narcissist, Borg tends to become intoxicated with his own passion whenever he delivers a speech regarding his idealistic plans for Gallia's future. To feed his own insatiable lust for power, Borg was willing to sell his homeland to the Empire, and he would not hesitate to cut down any who might stand in his way. He has a rather high opinion of himself, and even when speaking to Prince Maximilian, Borg addressed him as an equal. In fact, in Borg's mind, his cooperation with Maximilian was simply an unfortunate necessity in his grand scheme to make his household the official house of royalty in Gallia, and he fully intended to manipulate Maximilian as nothing more than a pawn.

Marmota's penetration of Randgriz castle had been orchestrated by Borg and Maximilian, so Borg assumed that everything was progressing according to their plan when the behemoth tore through the castle walls. To say that Borg was shocked when Maximilian ordered his execution would be more than a mild understatement. Without much ado, Borg's treacherous life was ended at the hands of the Imperial troops.

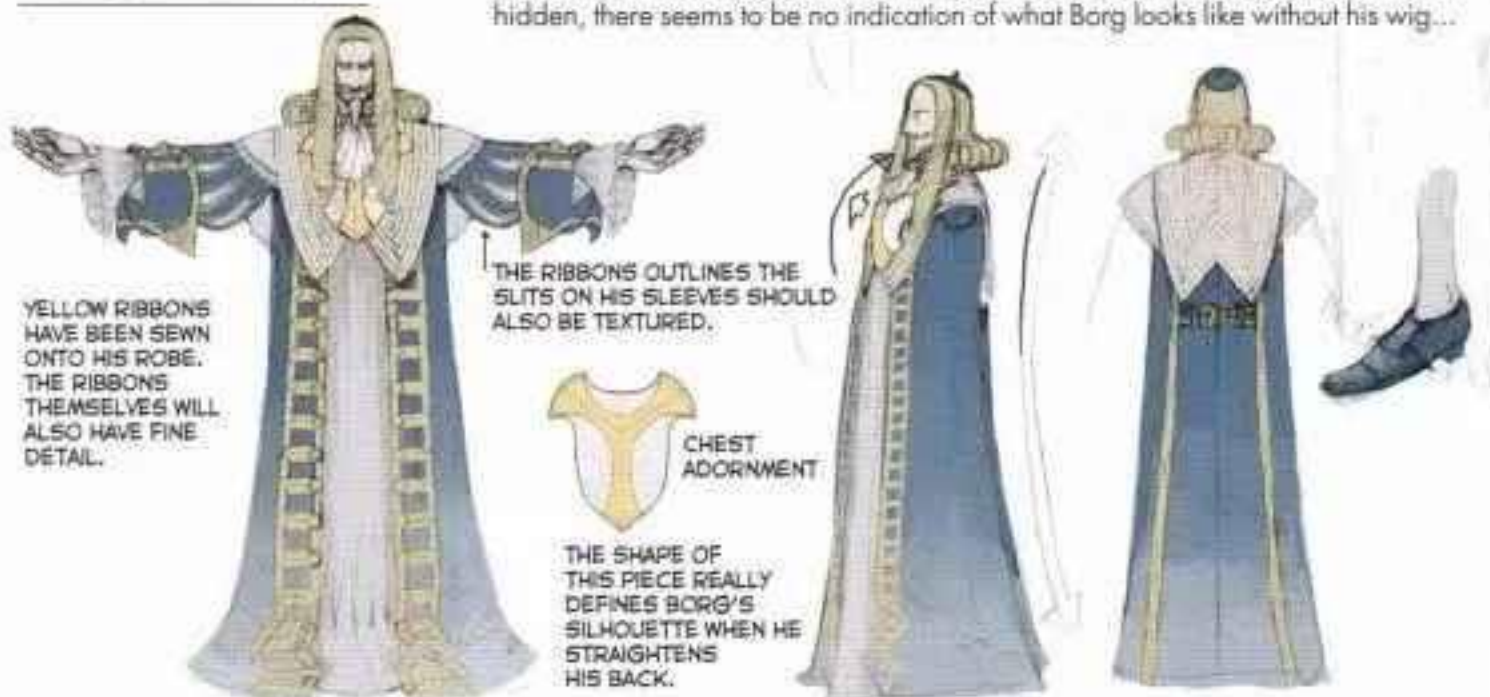
"Sell my country?
Oh please, let
us not be so
melodramatic!
Gallia is simply
going to be
reborn under
the leadership of
myself, Emperor
von Borg!
Haha!"



DESIGN WORK Maurits von Borg

Borg Concept Art

It seems the designers also designed shoes for Borg, even though they remain hidden under his long robes for the entire course of the game. Speaking of hidden, there seems to be no indication of what Borg looks like without his wig...





EARLY DESIGN DRAFTS

Borg is another character that I had lots of trouble with. My first attempt had him looking too out of place, considering the era he was supposed to belong to, so I started branching out and trying different things. Somehow, I ended up settling on a design that made him stick out like a sore thumb anyway, so I'm not quite sure what the point of that exercise was. It could be his oversized vertical rolls and the slits on his sleeves, but he seriously looks like he's up to no good. (Honjou)



Georg von Damon

CHARACTER PROFILE: GALLIA

ゲオルグ・ダモン

Georg von Damon

Voice: Kōzō Shikata

GENDER: MALE **AGE:** 54 **HEIGHT:** 164CM **WEIGHT:** 102KG

ORIGIN: RANDGRIZ, GALLIA

EDUCATION: UNIVERSITY OF GALLIA / MILITARY ACADEMY

RANK: GENERAL **SKILLS:** TACTICAL COMMAND

HOBBIES: POLISHING HIS ANTIQUES

DREAM: TO BE PROMOTED TO THE POSITION

OF MINISTER OF MILITARY AFFAIRS

HABITS: PINCHES HIS BEARD WITH HIS FINGERS

The Incompetent General

Damon's family has served in the military for many generations. Well before EWI, when Gallia was still being ruled as an empire, one of the most prominent generals in Gallia's fight for independence was a Damon. Due to the respectable history of his family, Damon had always received special treatment. Unfortunately, Damon mistook all of the attention as an indication of his superior skill. After graduating from the university of Gallia, Damon enrolled in the Gallian armed forces. At first, many people went out of their way to become acquainted with Damon, as the Damon men of his grandfather's generation were known for their many accomplishments, but they soon learned that Georg von Damon was nothing more than a pompous and thoroughly incompetent fool. Even during combat training, it is said that his lack of skill was plain for all to see.

During EWI, Damon was granted leadership of a militia company, but his poor sense of tactics and self-centered concerns resulted in many meaningless deaths among his troops. Damon's reputation quickly faltered, and many whispered conversations suggested that his success thus far was the result of his family's proud history. Damon did not seem aware or particularly concerned with the criticism, and instead busied himself with listening to any praise that would come his way. Once it was decided that Borg would become the Prime Minister of Gallia, Damon was promoted to the rank of general. The Borg and Damon household had strong ties to one another, and Damon was therefore able to enjoy a steady climb through the military ranks, contrary to what his military record might suggest.

In preparation of the Imperial invasion of Gallia, Damon was put in charge of the entire central division of the Gallian militia. It was quite clear that this assignment was yet another show of favor from Prime Minister Borg, who was by then making all of Gallia's military decisions.

The Empire arrived on Gallia's doorstep with an impressive and well-trained army, whereas the Gallian militia were merely civilians who had been drafted into military service. With no regard for the safety of his troops, Damon once again gave many orders that put the lives of his troops in unnecessary danger. This resulted in more than a few complaints from the people of the militia, but the social standing of Damon's family coupled with Prime Minister Borg's influence ensured that such complaints were never officially heard. Damon's obsession with social status was one of the reasons why some soldiers of the Gallian army were convinced that militiamen were of lesser value. Damon was the one who had lost the fortress of Ghirlandaio to the Imperial forces, and he had even resorted to using sulfured ragnite in the form of poison gas, which was strictly forbidden by the treaty. As expected, the truth was swept under the proverbial rug, and Damon's official report states that the Imperial army was responsible for the use of the poisonous gas.

Damon is filled with pride when it comes to his noble bloodline. So much so that he looks down upon the common people, and even treats his most loyal followers as nothing more than tools. When it comes to battle, Damon's priority is victory and the preservation of his position, no matter how many of his troops have to die in order to make it happen. Another of Damon's vices is his intense jealousy, which often rears its ugly head in the way he behaves. Of all the military officers, Captain Varrat of the militia was the only one willing to speak her mind in Damon's presence. This displeased Damon very much, and is the reason why he is especially hard on Varrat's company. Though Damon may be foolish in many regards, he is fully aware that his position of power was given to him by Prime Minister Borg, and Damon is therefore very careful to curry the Prime Minister's favor at every opportunity. Damon also has a tendency to panic when he finds himself in undesirable circumstances.

Towards the end of EWI, Varrat's militia company succeeds in defeating the Imperial defense force stationed at Ghirlandaio, but Damon attempted to claim all of the glory for himself. Selvaria could see Damon for what he truly was, and when she lit her Final Flame, Damon and all of the regular soldiers of his squad were consumed by the blaze.

"Ha! Don't be ridiculous. Only the boldly fearless troops of the militia could handle such a sensitive mission."



DESIGN WORK

Georg von Damon

Damon Concept Art

In the game, most of Damon's appearances are as a close-up portrait in dialogue windows, so it is not until you take a look at these illustrations that you realize the ridiculous size of the feather atop his hat.

Damon is the archetypal useless superior that makes life harder for the main character despite the fact that they are on the same side. I love designing military accessories for uniforms, so Damon was actually quite a joy to work on. (Honjou)



GENERAL



Calvaro Rodriguez

CHARACTER PROFILE: GALLIA

カレルヴォ・ロドリゲス (訓練場教官)

Calvaro Rodriguez

Voice: Yukimasa Kishino

GENDER: MALE

AGE: 48

RANK: SERGEANT

The Terrifying Drill Sergeant who breaks in New Recruits

Sergeant Rodriguez trains new recruits at the Gallian military base, and is feared by all of the soldiers for his strict methods. His intimidating attitude and appearance have won him the nickname of "RamRod" among the recruits. During EWI, he fought on the frontlines as a bold and fearless anti-tank soldier. His many admirable accomplishments during the war got him assigned as the instructor for the new troops.

With his eyepatch and history as an anti-tank soldier, I can't help but think that Rodriguez has an awesome backstory. I wonder if we'll ever get the chance to know his full history. As a side note, fans of "Grand Strategy" may find his name to be a little familiar. (Tabayashi)



DRILL SERGEANT

LATIN PROVERB:
vincit qui patitur
"HE WHO PERSEVERES,
CONQUERS."



Roald Kankkunen

CHARACTER PROFILE: GALLIA

ラウル・カンクネン (謎の紳士)

Roald Kankkunen

Voice: Shingo Mori

GENDER: MALE

AGE: 52

The Aged Gentleman

This mysterious gentleman acts as an instructor to Welkin, and it is presumed that he is General Kankkunen, a hero in his own right. Kankkunen fought alongside Belgen during EWI, and was a prized general who led the cavalry. Despite the fact that Belgen was only a squad leader at the time, Kankkunen recognized Belgen's immense potential and offered his position as commander to Belgen. After the war, Kankkunen retired from military service, and now spends his days standing in the local graveyard, amidst his fallen comrades.



MYSTERIOUS GENTLEMAN



Kankkunen must have gone through a lot when he led Gallia's then tiny cavalry in EWI. I think the fact that he recognized Belgen's potential enough to give up his position of authority says a lot about Kankkunen's own skill as a military man. I get really excited when I imagine what Kankkunen must have been like in his prime, laying hidden among the bushes to draw an Imperial tank in as close as he could before springing his attack... (Tabayashi)

Martha Lipponen

CHARACTER PROFILE: GALLIA

マーサ・リッポネン

Martha Lipponen

Voice: Kimiko Saitou

GENDER: FEMALE

AGE: 38

HEIGHT: 158CM

WEIGHT: 55KG

ORIGIN: BRUHL, GALLIA

EDUCATION: HIGH SCHOOL GRADUATE

HOBBIES: SEWING, HOUSEHOLD CHORES

DREAM: TO HAVE A HOUSE FULL OF KIDS

HABITS: LAUGHS WITH HER HANDS ON HER
HIPS, PATS PEOPLE ON THE HEAD
(AS IF THEY WERE LITTLE CHILDREN)

Surrogate Mother to the Gunther Children

As the eldest of three sisters, Martha grew up as part of a happy family. Her maternal instinct is naturally powerful, so she enjoys caring for others. With a strong and positive personality, Martha is always seen with a smile on her face. As a child, Martha was quite the tomboy, and was often seen chasing wild goats or climbing to the top of the windmill in town. Her hobbies include sewing, and she greatly enjoys seeing an article of clothing take shape from colorful fabrics and thread.

During EWI, Martha's mother was hired by the Gunther household as a servant, and Martha often assisted her mother by caring for Welkin. She readily admits that even as a child, she had planned to work for the Gunther household when she grew up. Around the time when Isara was adopted into the Gunther family, Martha took over her mother's duties at the Gunther home. Martha always treated Welkin and Isara as her own siblings, and continued to coddle them even after they grew up. After Martha got married, she was blessed with four children of her own, and she moved into a house closer to the Gunther estate with her family and parents.

When EWI threatened their peaceful lives, Martha asked her husband to head to Randgriz with their four children, as she intended to fulfill her duties by staying in Bruhl until Welkin and Isara had finished preparing for the evacuation. Though Martha was carrying her fifth child in her womb, she did not allow that to slow her down when it came to doing her job. When Imperial troops broke into their home, the shock sent Martha into labor. As Welkin and Isara attempted to get her to safety, Martha gave birth to a son inside Edelweiss. The fortitude of this mother and child offered much encouragement to Welkin and the others.

After the battle at Bruhl, Martha made it safely to Randgriz with Welkin, Isara, and Alicia, where she was reunited with her husband and children. When Welkin and the others were drafted into the militia, Martha accepted a job at the mess hall in the Gallian military base as a cook, hoping to be of some assistance to her dear friends. Her nutritionally balanced meals were quite popular among the soldiers, who claimed that Martha's warm meals reminded them of home.



"It's not like running will cause the baby to fall right out. This is my fifth, so I think it's safe to say I know what I'm talking about."



Born in the Heat of Battle

On the day that Bruhl fell to the forces of the Empire, Martha gave birth to a son within the tank known as Edelweiss. This baby was Martha's fifth child. Hoping that Martha's newest son would grow up to be good and strong, Welkin suggested that they name him after the Gallian willow, and that is how Martha's fifth child came to be known as "Salix." After the war, Martha's husband took up landscaping as a career, and planted a willow tree in Bruhl on Salix's birthday. The most recent accounts state that the boy and his tree are both healthy and growing rapidly.

DESIGN WORK Martha Lipponen

Martha Concept Art

The only polygon model of Martha that we get to see in game shows her as extremely pregnant. The concept art behind the character, however, is quite the opposite. From the rejected designs, we can see that they also considered a more "tough mama" type appearance for Martha.



EARLY DESIGN DRAFTS

The flavor of the era and her position as a household servant were key elements in Martha's design. There's really not much to say about her design, but I'd guess that she is probably the first woman to ever give birth in a tank. I'm convinced that we were just laying the foundation for a future story where Salix grows up to be a natural born tank operator. (Tabayashi)

Jean Townshend

CHARACTER PROFILE: THE FEDERATION

ジャン・タウンゼント (連邦大使)

Jean Townshend

Voice: Keiji Hirai

GENDER: MALE

AGE: 45

The Sneaky Head of Diplomatic Affairs

A foreign ministry official from the Federation, Townshend is quite good at his job, and was promoted to his position as the Head of Diplomatic Affairs when he was relatively young. He appears amicable and rather docile at first, but he is known to be a perfectionist who will stop at nothing to accomplish his goals. Princess Cordelia's abduction was executed by Townshend and a handful of specially trained Federation troops.



This is not Colonel Sanders. (lol) Since Townshend is from a culture that differs from both Gallia and the Empire, his fashion is quite simple and modern. (Hanjou)

Irene Ellet

CHARACTER PROFILE: GALLIA

イレーヌ・エレット

Irene Ellet

Voice: Naomi Shindo

"The best stories are always in the most dangerous places! I'm the bravest reporter GBS has!"

GENDER: FEMALE

AGE: 25

HEIGHT: 168CM

WEIGHT: 52KG

ORIGIN: REMOTE REGION OF GALLIA

EDUCATION / CAREER: UNIVERSITY GRADUATE,
WORKS FOR A
PUBLISHING COMPANY

Squad 7's Own War Correspondent

Born in southern Gallia, Ellet survived a childhood full of the chaos that was EWI. She lost her parents early on, and was raised by her grandfather along with her older brother. For Ellet, her brother was her greatest emotional support. After the war, Ellet's grandfather passed away from illness, and her brother joined a charity organization that traveled across the war-torn continent on a humanitarian mission. It saddened Ellet to be all alone, but she was determined to support her brother's decision 100%. The two siblings wrote to each other every month, but eventually, the letters stopped coming. No matter how many times Ellet asked the charity organization about her brother's status, they refused to give her any information until one day she received a rather simple notice stating that he had died in a battle. They did not offer Ellet any further details, and she had no choice but to suffer the heartache of not knowing what had really become of her brother. This was the incident that convinced Ellet to become a reporter, so that she might be the one to convey important information to people.

After graduating from university, Ellet got a job at a publishing company, and immediately went out with her grandfather's old camera to perform interviews. Ellet had the courage to broach any subject with anyone, and does not make any distinction based on social standing or race (including Darcsens). Her straightforward nature did get her into trouble a few times, but she always got her story, and everyone had to admit that she was a force to be reckoned with.

When EWI began, Ellet traveled all over to gather information regarding the Federation, the Empire, and the war in general. She hoped to deliver news of the war to the people waiting at home so that no one had to suffer the pain of not knowing the way she had. Ellet also had

ulterior motives, which were to expose the secrets she suspected the military of keeping regarding the connection between the Darcsens and the Valkyrians. Part of her motivation came in the form of a desire for vengeance for what had happened to her brother. Since she had lived most of her life alone, Ellet had a hard time opening up to people and depending on others, so she desperately hoped to find someone with whom she could finally share her innermost feelings with.

When she heard that the Empire had declared war on Gallia, she returned home and focused her interviews on the Gallian war effort, as a reporter for GBS (Gallian Broadcasting Station). She was one of the first reporters to volunteer as a war correspondent, and she was given an assignment to cover Squad 7. Ellet did not hesitate to publish the truth in its entirety, and though the national censorship board did attempt to stop her from publishing what they considered "sensitive" information, this only fueled the fire of Ellet's passion for the truth. As she got to know the members of Squad 7 and saw the war through their eyes, Ellet got the idea of recording all of that information in a little handbook. Eventually, Ellet was able to let go of her anger over her brother's mysterious disappearance, and learned to report the news professionally and objectively.



The Intrepid Reporter

Right from their first encounter, Ellet shows Squad 7 how she got her reputation as one of the best reporters in Gallia. Without wasting too much time on introductions and pleasantries, Ellet jumped right into the most pressing questions, and even Alicia seemed overwhelmed by Ellet's enthusiasm.

"Hi, I'm Ellet. I'm a reporter for GBS. I'll be following Squad 7's progress as your war correspondent. I look forward to getting to know all of you!"

"Hey there! You came to check out my newspaper, did you? Good on you!"



Ellet's Dream

Ellet always dreamed of publishing a book herself, and she spent her time publishing a small newspaper that covered the information she had gathered through her interviews that she was not allowed to broadcast over the radio. After the war, her dream finally came true in the form of the book titled "On the Gallian Front".

As a Gallian

When the capital city came under attack, Ellet made a radio broadcast letting the people of Randgriz know that the militia had not given up on them. Though Ellet did not fight in the war with guns the way the militia did, this was her way of fighting for her country, and her words inspired great courage in the hearts of those they reached.



"I may not fight in the war the way you guys do, but I can still fight the good fight, as Irene Ellet the reporter."



DESIGN WORK

Irene Ellet

Ellet Concept Art

With two cameras on her at all times, Ellet also wears a belt supported by suspenders to keep all of her tools close at hand. She mainly focuses on practicality, and she looks the part of a serious reporter. Her attention to fashion trends can be seen in the way she matched her socks to her newsboy cap. The newsboy cap can be considered a mandatory accessory for any aspiring reporter.

Ellet's Omission from the Personnel Records

As the author of "On the Gallian Front," Ellet did not include much information about herself in its pages. Even the personnel pages do not contain any record of her. It is a little saddening that we did not get to find out more about her backstory.



NOTEBOOK

Ellet's notebook was supplied by GBS, which stands for "Gallian Broadcasting Station". (Tabayashi)

PLEASE MODEL THE NOTEBOOK IN THIS STATE, WHERE IT IS FOLDED IN TWO.



CAMERA



PENCIL

This perfect pencil is a product of the company in northern Gallia, FC. It is a complete with a built-in eraser and pencil sharpener. Even as I was designing it, I was hoping I'd get to use a pencil like this one day. (Tabayashi)



WRISTWATCH

Ellet's wristwatch is built into her glove. This keeps her watch in the same place at all times, and makes it easier to glance at. Its positioning may make it more prone to getting scratched, but it really helps to convey Ellet's strictly practical nature.



I had her carrying two cameras right from the very beginning. I know she's supposed to be a war correspondent, but she looks more like an overzealous war photographer... She's got a serious passion for what she does, and she will show up just about anywhere (including the battlefield and the castle) despite her distinct lack of armor. (Honjou)



EARLY DESIGNS

As with Varrot, Ellet must have some serious motivation and guts to have made it this far in her career in a world where women don't have a prominent place in the workforce. Ellet's ability to maintain a childlike curiosity while standing on the fields of battle also makes her an amazing person. The game's producer told me that Ellet's 3D model was probably the one that looked most like the original art that I had submitted. (Honjou)

Isara Gunther

CHARACTER PROFILE: GALLIA

イサラ・ギュンター

Isara Gunther

Voice: Hoshino Kiyoshige

Living Proof that Love can Overcome Anything

This cute little girl was born between Welkin and Alicia, who got married after the war. They named her Isara, after Welkin's sister. Showered with love from both of her parents, Isara quickly grew into a happy, healthy little girl. She usually follows her mother around, and helps out at the new bakery in Bruhl called "Alicia's Bakery". It's easy to imagine Isara and Hans (who is now part of the Gunther family) as the adorable mascots of Alicia's bakery.



"Yup!
I was helping
Mommy!
I was
mushing the
bread!"

DESIGN WORK

Isara Gunther

Isara Concept Art

From the red bandana, to the dress and apron in Gallia's national colors, little Isara's design was heavily based off of Alicia's. This outfit could be considered the official uniform of Alicia's bakery, but it is more likely that Isara simply wanted to be more like her mother, who absolutely glows with joy as she bakes bread. If the latter is the truth of the matter, Isara probably asked for this outfit specifically.



Isara is one of the children who appear during the epilogue of the game. She wears a bandana similar to Alicia's, but Isara's is different in that the pointy bits at the front are not folded back. I just thought it made her look more childlike this way. By the way, I wonder if Isara is also a Valkyrian... I get a little nervous thinking about when her Valkyrian Power might awaken. Let's just hope she never gets hurt too badly. (Honjou)



DESIGNED BY SATOHARA BT.

Gallian Militia Squad 7

CHARACTER PROFILE: GALLIA

義勇軍第7小隊志願兵

Gallian Militia Squad 7

[
Edy Nelson
 イーディ・ネルソン

Voice: Yui Kano

SHOCKTROOPER AGE: 17

Edy is a country bumpkin, born and raised. Her "entourage" always kept her nose in the air with praise and adoration. Edy has a bit of a rebellious streak, and can't stand it when someone else gets more attention than her. After becoming a shocktrooper for the Gallian militia, Edy automatically dubs Rosie her "rival," since Rosie is clearly the best of the shocktroopers. Hoping to beat Rosie at something, Edy decides to become a professional singer, but that dream is quickly dashed when Edy finds out that she is a terrible singer. Currently, Edy is focused on her dream of becoming a famous actress. As a side note, Edy has a lot of difficulty dealing with unexpected situations.



S-so what if she has twin tails! Anyway, Edy is my daughter as far as I'm concerned. She totally has tiny breasts, thank you very much. Of course, when she wears her swimsuit, she uses padd... Oh, wait... I think someone's here.

(Model Part Hirose)



DESIGN IDEAS FOR FIGURE



Edy was selected for the second round of Takara Tomy A.R.T.S.'s "Valkyria Chronicles SR" figures. We gave Edy a low-rise, low-leg cut swimsuit at the request of Hirose. As for her actual body and prop gimmicks, I hope you will get one of these fine figures for yourself to really see and appreciate the masterful work that was put into it. (Tabayashi)

UNUSED DESIGN IDEAS FOR FIGURES



[5] Homer Peron ホーマー・ピエロニー

Voice: Umeka Shouno

ENGINEER AGE: 15

Homer has the beautiful appearance and sensitive soul of an angel, but he has an unusual trait that causes him to feel joy in the more dire of circumstances. His desire for hardship was the main reason why he volunteered to join the militia, despite his rather frail body. The sight of Homer gracefully running through the battlefield with a soft smile constantly adorning his gentle lips earned him the nickname "Swan of the Battlefield".



For the militia troops that I was put in charge of, I mostly focused on staying away from the stereotypically "cool" or "cute" types, but Homer may be the one exception. His strange quirks are most likely rooted in some childhood episode. I wonder what happened to him... (Model Part: Iida)

[6] Mina/Gina/Fina マイナ/シャイナ/ファイナ

Voice: Miyuki Kawashou (Mina) / Rie Tazuka (Gina) / Saki Yasuda (Fina)

AGE: 17 MEDIC

These triplets act as medics for Squad 7, and as such are constantly running around tending to their wounded comrades. Their devotion helps to ease the suffering of their patients, and eventually left Gallia on a mission to "save more people." All three girls are usually found hanging around with Vyse and Aika.



RAGNA-AID



It just wasn't right for Aika and Vyse to show up when Fina wasn't included, so we snuck her in there as a medic, which seemed to be the most natural way to include her. Seeing the Arcadia team members milling restlessly in the background during the mission briefing is a bittersweet memory. (Model Part: Koujiya)

[] Alex Raymond アレス・レイモンド

Voice: Shunzo Miyasaka

SHOCKTROOPER AGE: 17

Brimming with athleticism, Alex tends to act before he thinks. He loves high places, and will climb every tall tree he sees, regardless of who might be watching. These antics are what earned him the nickname "Bird." After the war, Alex caught wind of a rumor indicating that he might be able to live in the sky like he always hoped to, so he and a few of his closest comrades set off on a journey to make Alex into a "real bird." Alex and Vyse have spent countless hours talking about the sky.

Since Alex was supposed to be hanging out with the "Skies of Arcadia" characters, I wanted to make him a strong enough character that he wouldn't seem out of place standing beside the likes of Vyse and Aika. I think I was able to inject a lot of energy into his appearance with his strange mesh. There's actually a story behind his name, as well. "Alex" was the team name of the project team behind "Skies of Arcadia." (Model Part: Iida)



[] Kevin Abbott ケビン・アボット

Voice: Yukihiro Matsumura

SHOCKTROOPER

AGE: 25

Being quite introverted, Kevin feels uncomfortable when interacting with other people in any way. He was hoping to be assigned as an engineer or sniper when he joined the militia, but he took too long to decide which he'd prefer, and the decision was made for him. Unfortunately for Kevin, the final decision had him assigned as a shocktrooper, the one role he was hoping to avoid the most. This is why you might notice some hesitation in the way he conducts himself on the battlefield. After the war, Kevin decided that he wanted to change his introverted ways, and took up martial arts as a way to boost his self-confidence. His masked wrestling persona, "The Abattoir," was an instant hit with young children everywhere.



Lookit his antennae! Lookit his antennae!! Ah, I love big guys who are quick on their feet. (Model Part: Hirose)

[] Coby Caird コビー・ケアード

Voice: Keiji Hirai

SHOCKTROOPER

AGE: 65

Coby worked as a carpenter before joining the militia. His daughter, who strongly resembled Alicia, died during EWI, and Coby started avoiding Alicia to avoid being overwhelmed by painful memories. Coby suffers from an old injury to his lower back that he sustained during EWI. After EWI, Coby set up a facility where aspiring carpenters could gather to learn from him. He spent the rest of his life training some of the most talented apprentice carpenters, and eventually passed away peacefully, surrounded by his loving family and devoted apprentices.



I know I'm the one who designed him, but... seriously, what is up with his mouth? (Model Part: Hirose)

[人] Salinas Milton

サリナス・ミルトン

Voice: Daisuke Matsubara

SHOCKTROOPER AGE: 24

Salinas's handsome face ensures that he is perpetually surrounded by women. Being the gentleman that he is, Salinas never turns away a hopeful female, which has unfortunately resulted in a long trail of heartbroken women. Salinas is a hardcore tank geek, and the only reason why he even joined the militia was for an opportunity to see a tank up close. Many people have seen Salinas wandering around in the research and development facility late at night, lovingly petting the tanks that are stored there. His love of tanks led him to stay in the service of the military even after the war was over, and though he was able to spend more time with the tanks, he ended up having much less time for the ladies.



Salinas looks like some guy you might have found working in a host club a few years back. I quite like characters like him, though I would have preferred it if I could have added a rose on his chest or something. (Model Part Nakagawa)



[人] Hannes Salinger

ハンネス・サリンジャー

Voice: Takahiko Sakaguma

SHOCKTROOPER

AGE: 31

As soon as he heard that the Empire was threatening his homeland, Hannes volunteered to join the militia. Having grown up among nature in the southern region of Gallia, Hannes's lifestyle of self-sufficiency provided him with both a strong body and enduring spirit. Hannes is not used to wearing many layers of clothes, so he has a tendency to remove his uniform at every opportunity. For rescuing the daughter of a wealthy family from the hands of a certain villain, Hannes was hired by the family as a butler, but he still hasn't figured out how to pour the perfect cup of tea.



Hannes looks like the kind of guy who would be right at home in a guerilla battle within dense forests, but he is surprisingly courteous and respectful when he speaks. (Model Part Nakagawa)

[人] Mica Hawking

ミッコリ・ホーキング

Voice: Kazuyuki Matsunaga

SHOCKTROOPER

AGE: 26

Mica is a little neurotic, and stresses himself out over the smallest detail. He enjoys work that requires attention to detail, like repairs, but his obsessive ways have resulted in mechanical malfunctions more than a few times. Mica's poor reputation as a mechanic resulted in his being removed for repair duty several times. He eventually independently published an autobiography entitled "I Think I Can't", in which he expressed his unique outlook on life. The extremely depressing content surprisingly evoked much discussion among the public, and the sales of his book quickly surpassed his wildest dreams.



For this character, we recycled one of the rejected designs that was originally going to be Faldio. Considering Mica's personality traits, I think this design suits his character better. (Model Part Nakagawa)

[人] Vyse Inglebard

ヴァイス・イングルバード

Voice: Katsuke Konomoto

SHOCKTROOPER

AGE: 17

Vyse has traveled the world and experienced many adventures with Aika. He originally hails from a land quite distant from the continent of Europa. Once Vyse starts talking about the sky, no force in the world can stop him. Vyse tends to get more excited when the odds are stacked against him, and he has the strength of will necessary to beat such odds. He eventually departed on a new adventure, in search of the great unknown, and he was last spotted upon a wharf surrounded by crashing waves before disappearing from Gallia all together.



Since Vyse was originally a main character, I did struggle quite a bit to water him down enough to make him convincing as a sub-character. I had assumed he's be 24 by the time he appeared in this game, but apparently he's just going to be 17 forever. (Model Part Koujiya)

[人] Lynn

リン

Voice: Miyuki Kawashou

SHOCKTROOPER

AGE: 20

Lynn is a Darsen. She had been hiding from the Imperials, but came out of hiding when she got word that her lover, Karl was in danger. She joined the militia despite her lack of experience with a gun, but Darsens are quick learners, and her powerful love for Karl allowed her to master her weapon in an astonishingly short amount of time. After the war, Lynn married Karl. They returned to Fouzen and had a child together. Lynn also made a concentrated effort to interact with the non-Darsen citizens of Gallia.



I gave her this hairstyle because when I imagined her cooking, I figured she was the kind of person who'd tie her hair back to keep it out of the way. I did often wonder what Karl is like... I bet he's the kind of guy who needs Lynn to take care of him and look out for him. (Model Part Koujiya)

[人] Wendy Cheslock

ウェンディ・チェスロック

Voice: Kumiko Ito

SHOCKTROOPER AGE: 25

Wendy volunteered to be a shocktrooper so that she would get the chance to test out her explosives on the frontlines, first-hand. Rumors say she keeps a small bomb tucked away under her cap. One time, Wendy had locked herself up in her house to develop a new bomb when she accidentally mixed the wrong amounts of explosive materials and blew up her own house. After the war, she got a job at the state-owned weapons company of Gallia, but all of the explosives Wendy has developed thus far have been deemed too dangerous for practical use.



I was asked to make Wendy look like she might have a few screws loose, and this is what I came up with. I was worried about how well her cap would come out, so I was delighted when I found out that it was used in her profile. (Model Part Koujiya)



[人] Aisha Neumann アイシャ・ノーマン

Voice: Konze Itou

SHOCKTROOPER AGE: 12

By the remarkably young age of 12, Aisha had already passed all of her military training courses. Her immeasurable IQ was matched only by her athleticism. Back home, she was praised as a genius. In accordance with her own personal desire, Aisha was accepted into the Gallian militia as an exception to the age restriction. The natural curiosity and bountiful energy that accompanies youth are her most valuable traits on the battlefield. Her dream is to be the greatest military personnel ever when she grows up, and spends most of her free time teaching herself tactics and the art of war. Through her many battles, Aisha comes to deeply admire Varrot.



When I imagine a little girl, I see this hairdo with the hair elastics that have the two balls on them. Is this style passé? Do girls not wear their hair like this anymore? It's entirely possible that the corners of Aisha's eyes will slant down when you undo her hair. (Model Part Koujiya)



[人] Jane Turner ジェーン・ターナー

ジェーン・ターナー

Voice: Konze Itou

SHOCKTROOPER

AGE: 27

Jane had her own flower shop in Bruhl, but it was destroyed in during the Imperial raid. This is the source of Jane's hatred for the Empire. The more battles she participated in, the more she came to enjoy killing Imperial soldiers. As her addiction to the killing grew, she always made sure that she was at the forefront of every charge. After the war, Jane decided to stay with the military, and was assigned as an assistant to the drill sergeant. Jane was even more strict than the drill sergeant, and was soon nicknamed "Sadistic Jane" by the recruits.



Personally, I like dangerous women like Jane. She was once a kind and gentle young lady with a flower shop, but the destruction of her precious flower shop twisted her face into the mask of hatred that you see now. (at least, that's what I tell myself) Jane's key feature is the pale purple coloration of her lips, which makes it look like there is no blood running through her at all. (Model Part Nakagawa)

[人] Dorothy Howard ドロシー・ハワード

ドロシー・ハワード

Voice: Eri Yasui

SHOCKTROOPER

AGE: 18

Dorothy is extremely shy, and will blush whenever she has to stand in front of other people. In addition, Dorothy was born with physical frailties, so her family was always very overprotective of her. Her dream is to become a designer of accessories made of precious metals, but her shy nature prevents her from starting an actual jewelry brand. Instead, she operates solely as a made-to-order jewelry artisan. Dorothy's family owns an iron manufacturing plant in Fouzen.



I modeled this character after a girl I knew in school. She always seemed very mellow, but I could tell she was carrying something very powerful within her. Sorry, I imagine the earrings Dorothy is wearing are examples of her own craftsmanship. (Model Part Koujiya)

[A]

Nina Streiss

ニーナ・ストレイス

Voice: Natsumi Dai

SHOCKTROOPER

AGE: 29

Nina believes that brute strength is what makes protecting others possible, and never skimps on her daily exercise regime. She also strongly believes that you should only rely on your physical capabilities in battle, and therefore has a rather low opinion of tanks and anti-tank lancers for their need to rely on heavy armor for protection. After the war, Nina left on a quest to further improve her physical prowess. It was during her journey that she met the man of her dreams, and they were soon married. Even as a married woman, Nina still keeps up with her daily training.



I felt there were too many muscular characters already, so I was planning on making a cute character... but our great leader just kept saying, "Sharper!"... I kept working on Nina based on the instructions I received, and before I knew it, I was looking at myself. The fact that Nina looks like me was totally unintentional. I swear! (Model Part: Koujiya)

[M]

Musaad Mayfield

ムサード・メイフィールド

Voice: Ryoo Tatsuura

SCOUT

AGE: 43

Musaad is from the same hometown as Welkin, and hearing of Welkin's heroic exploits convinced him to join the militia as well. Musaad has an arrogant streak to him, causing him to do and say overconfident things from time to time. Musaad is a legendary soldier, famous for his many accomplishments during EWI. He performed especially well in trench warfare, which earned him the nickname of "Ferocious Mole". After the war was over, Musaad left Gallia saying, "My place has only ever been on the field of war." His current whereabouts are unknown.



Initially, Musaad was a young guy, but the director and producer requested that we have more middle-aged guys, so I aged Musaad up. Personally, I don't think there's anything wrong with having older soldiers in the militia. (Model Part: Iida)

[M]

Hermes Kissinger

ヒルメス・キッシンジャー

Voice: Keisuke Kato

SCOUT

AGE: 25

Born and raised in the open grasslands, Hermes cannot stand tight spaces. He is a slim pretty boy who feels a need to chat up every woman he sees. Unfortunately for Hermes, he has a serious lack of stamina and can never keep up with any woman that he goes out with. As a result, he always leaves their date before it is actually over, and needless to say this has left him with a rather poor reputation among the ladies. Hermes's dream is to become an action movie star, but after sustaining serious injury during the shooting of his first movie, he hasn't received any other job offers. Hoping to improve his chances, Hermes is now focusing on building up his strength and stamina.



I was trying to create a guy who looked pretty cool, but was lacking in certain key areas... As I progressed through the character design, rumors started to spread that I had based this character on one of our team members, due to a striking yet entirely coincidental resemblance. I kept telling everyone that if I had based this character off of that person, I would have made the character more fresh, but I don't know if anyone believed me. (Model Part: Koujiya)

[心] Melville Young

メルビル・ヤング

Voice: Masami Suzuki

SCOUT AGE: 19

Melville is a very cheerful and friendly guy who can get along with just about anyone. He is a dedicated carnivore, and shows a particular interest in porcavians. Melville decided to join the militia because he had so much extra energy with no way to burn it. Being good friends with Ted, Melville often helps Ted with his "clown training," which may be what led him to become a clown himself. With his naturally silly personality and unique hairstyle, Melville was very popular with young children and adults alike.



I originally wanted to design Melville with a more prominent chin, but the director denied me and I cried myself to sleep that night. (Model Part: Hirose)



[心] Ted Ustinov

テッド・ユスチノフ

Voice: Yukihiro Matsumura

SCOUT AGE: 16

Ted loves to see people being happy, and he'll do just about anything to make someone laugh. He's tried several different things to try and get a smile out of Marina, but none of his attempts have been successful thus far. He has his heart set on becoming a clown after the war, and has been recruiting people to join his clown troupe, "Dancing Bears". The latest updates state that Chicken Crest has become very popular, and has successfully spread joy and laughter throughout the lands. Ted has an unusual aversion to anything made of metal.



Ted is the happy-go-lucky type that you usually find as a main character in shonen mangas. I loved watching him get thrown back by the kick of the gun. I think reaction comedy is his forte. (Model Part: Nakagawa)



[心] Wavy

ワヴィ

Voice: Kenichiro Yamamoto

SCOUT AGE: 35

Wavy is a Darsen teacher. Polite and discreet, Wavy rarely expresses his emotions. Everyone knows that Wavy is completely devoted to his wife, and he joined the militia in order to keep his wife and young daughter safe. After the war, he moved his family to a remote region of Gallia and opened up a school where disadvantaged children could go to get a solid education.



As I worked on Wavy, I started to notice how much he resembled someone I know. Though it was totally unintentional to begin with, I gave up on trying to fix it and even went so far as to add glasses exactly like the ones worn by the person in question. Wavy is one of the few middle-aged characters in the game, so I had a lot of fun working on him. (Model Part: Iida)

[∞] Montley Leonard モントリー・レオナルド

Voice: Yui Kano

SCOUT AGE: 16

Montley grew up in the expansive grasslands of Gallia, among wild animals. After being chased around by a longhorn stag, he developed a fear of anything pointy. Montley is incapable of being still for very long, and he has a habit of saying, "Time is money." Noting his agility and speed, the postal service hired Montley as a delivery boy after the war, but he was almost always late on his deliveries due to his tendency to wander off his route.



I imagined that restless people like Montley would constantly be covered in scrapes, so I put a band-aid on his nose. Yes, his hair looks like the calyx of an eggplant. No, there's no particular reason. (Model Part Nakagawa)



So you're married now aren't you, Noce? What? You still like Alicia? I guess you'll just have to buy some of the Alicia figurines, then. (Model Part Hirose)



[∞] Noce Wordsworth ノーチェ・ワーズワース

Voice: Daisuke Matsubara

AGE: 19 SCOUT

A resident of Bruhl, Noce used to belong to the town watch along with Alicia. He always had a crush on Alicia, so he was rather displeased when Welkin came into the picture. Noce's hobbies include writing lyrics and composing music, so he was creating a romantic song for Alicia, but when he finally completed his masterpiece, Welkin proposed to Alicia. After the war, Noce returned to Bruhl and joined the town watch again.



[∞] Nancy Dufour ナンシー・デュフォー

Voice: Aiko Hibi

SCOUT AGE: 15

Born and raised on a ranch, Nancy is a very simple girl. She's completely happy to stand around in a horse barn all day. A little clumsy and prone to tripping over absolutely nothing, Nancy once broke 100 freshly laid eggs and was scolded by her father. After returning home, Nancy found out that her family was now keeping a long-haired mule on the ranch. Her family was receiving many orders for the long-haired mule's fur, which is highly coveted for its warmth. Unfortunately, Nancy forgot to lock up properly one day, and the mule escaped with all the associated profit...



Ah, gotta love girls with glasses. What!? Hey! Who just said we don't need girls with glasses!? Juno will give you a spanking! (Model Part Hirose)

[C]

Ramona Linton

レミィ・リントン

Voice: Kumiko Itabe

SCOUT AGE: 18

With her sharp fashion sense, Ramona used to work as a model for the popular magazine called "Gallian Girl" before joining the militia. She has an obsessive interest in everything that's "in" and "cool," so she was constantly sneaking out of her house whenever her parents were looking, to visit the shopping district in town. After the war, she was hired as an exclusive model for a very famous designer, and was seen in numerous fashion shows. Lately, she has even been designing some clothes herself. Ramona suffers from low blood pressure, and is definitely not a morning person.



I wasn't sure how to design a character who is into clothes and fashion, so I basically tried to make her look like those models you see in teen magazines. I can totally see Ramona, Freesia, and Cherry hanging out together. (Model Part Nakagawa)



[C]

Susie Evans

スージー・エヴァンス

Voice: Rie Tazuka

SCOUT AGE: 19

Susie comes from a very wealthy family, and therefore lacks common sense when it comes to the value of money. She tends to spend vast amounts of money without hesitation. Susie joined the militia in order to uphold her family's honor, but she is a very passive person who wouldn't even hurt a fly, so needless to say she despised the war and all the fighting that was involved. After the war, she spent all of her personal assets to found a facility that offered relief to the victims of war, despite the strong opposition she received from the rest of her family. Susie works at this facility to personally aid in their charitable efforts.



When I read the descriptive text for this character, it only took me 0.1 second to get a clear picture of her in my mind. Rich girls have vertical rolls and a big ribbon in their hair. That's just the way it is. (Model Part Nakagawa)



[C]

Freesia York

フローシア・ヨーク

Voice: Umeka Shouni

SCOUT AGE: 18

Freesia used to make a living as a traveling dancer in and around the desert region, but she found it increasingly difficult to find work after the war made its way into Gallia, and ended up joining the militia. She had lost her parents when she was very young, so Freesia had grown up as a free spirit with no restrictions. As a result, Freesia felt rather uncomfortable when she realized that people actually depended on her when she joined the militia, and she also found out that endurance is not her greatest trait. After the war, an extremely wealthy man proposed marriage to her, but she refused because she didn't want to feel like she was tied down to anyone. Instead, she continued her career as a freelance dancer.



I like the idea that Freesia is a dancer in the desert. I bet she's a belly dancer. Freesia is one of my favorite characters. I was picturing a middle-eastern dancer when I designed her, so I gave her black hair and a slightly dark tone to her skin. (Model Part Nakagawa)

[∞] Juno Coren

ユーノ・コレン

Voice: Eriq Yasin

SCOUT AGE: 22

Juno was a schoolmate of Welkin's. As you might expect from her appearance, she is a highly intelligent young woman who attracted the attention of many hopeful suitors at school. Juno harbored a secret crush for Welkin, and even wrote a passionate love letter once, but her shy nature prevented her from handing the letter to its intended recipient. After the war, Juno returned to the university to continue her study of microorganisms. She eventually discovered a new bacteria that proved helpful to humans, and decided to name it after the hero of EWII.



I was trying to make Juno a very stiff kind of beauty, who wouldn't be considered among the top ranks of beautiful girls in the militia. I love that she's weird enough to name the bacteria she discovered after a war hero. (Model Part: Iida)

[∞] Cherry Stijnen

チェリー・スタイン

Voice: Saki Yasuda

SCOUT AGE: 16

Cherry loves men and anything that is currently "in." She has a habit of saying "like" when she speaks. Cherry adores "Gallian Girl" magazine, and the only reason why she joined the militia was because it would allow her to see the big city. She considers the free-spirited Rosie to be an excellent role model. After the war, Cherry returned home, got married, had a child, and promptly got divorced. She now struggles to raise her child as a single mother.



I wasn't sure if such a modern looking teenager would fit in with the atmosphere of the game, but she ended up with a rather modern flavor regardless. I really like the voice they used for Cherry. Many of the scouts are very pretty people, so I hope she can keep up with them. When we were running our checks, I always kept her close to Rosie. (Model Part: Koujiya)

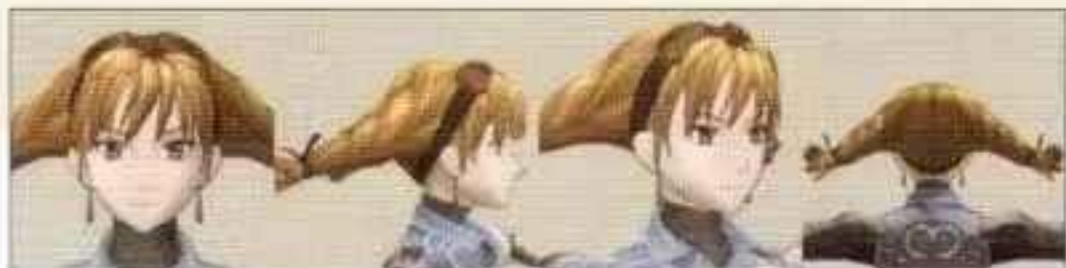
[∞] Aika Thompson

アイカ・トンプソン

Voice: Moriko Toronow

SCOUT AGE: 17

Aika hails from a distant land, and has traveled much of the world with Vyse. She has known Vyse since childhood, and can't help but stick her nose into his business all the time. The more Aika feels like she is trapped in a corner, the stronger she seems to be. She is a bright and cheerful girl, but is scared of ghosts and bugs. Eventually, Aika left Gallia along with the new friends she had made, in search of new adventures and treasure.



One of the characters making a guest appearance from "Skies of Arcadia". I feel like her hairstyle just acts as a massive bullseye on her head when she's trying to scout around, but as the heroine of her own game, her character is quite solid. (Model Part: Nakagawa)

[△]

Jann Walker

ヤン・ウォーカー

Voice: Keiji Murai

ANTI-TANK LANCER AGE: 27

Jann loves muscles and anything muscular, including himself and other men. He developed a crush on Largo, and often made sweets and lunches for him. Jann has a relatively feminine way of thinking, and used to work as a babysitter before the war. After the war, he returned home to open a kindergarten. He wears an apron while lovingly tending to the children under his care, and the children like to call him "Uncle J." Jann's sneezes are cute.



I was constantly second-guessing myself when I was working on his face. When I actually saw him in action in the game, with voice and all, I couldn't help but laugh. Part of my work involves forming the facial shapes for when they are talking, and forming his lips for the pronunciation of sounds like "oo" was... an experience... (Model Part Nakagawa)



[△]

Nils Daerden

ニルス・デールデン

Voice: Kiyohiko Ito

ANTI-TANK LANCER

AGE: 29

Nils life in the underbelly of the city meant he was involved in many turf wars, but has never lost a battle. With his muscular body, solid character, and handsome features, Nils is quite popular with the ladies. He prefers to be alone, however, so he never bothers with women. After the war, Nils successfully fought his way up in the underground community until he was at the very top. He has formed amicable agreements with city officials, and runs a very orderly operation.



Nils manages to look legitimate and wild at the same time. He may seem rather dull at first, but he possesses the necessary level of awesome to get to the pinnacle of the city's underground world. This man is a living legend. (Model Part Nakagawa)



[△]

Theold Bohr

セオールド・ボア

Voice: Koshiro Morimoto

ANTI-TANK LANCER

AGE: 18

A childhood spent in extreme poverty gave Theold a rather rebellious personality. He plans on moving up through the military ranks by proving himself on the battlefield. Theold grew up in a secluded village, and is therefore a bit uncomfortable around foreigners. He behaves quietly around people he perceives as "stronger" than himself, and will instead pick on those he considers "weaker," like Kevin. Eventually, Theold falls in love with a noble woman and experiences emotions he never knew existed. His love for this woman changed him, and he became much more gentle than before.



There was a request for a character that looks like he uses a lot of hair gel, so I based Theold off of the hooligans you tend to see in mangas. I guess "hair gel = hooligan" is a very Japanese stereotype... (Model Part Nakagawa)



[△] Hector Calvey

ヘクター・カルヴェー

Voice: Shunzo Miyasaka

ANTI-TANK LANCER AGE: 25

Hector was the leader of the town watch in his small town, and rumors say his meager unit successfully routed an Imperial raid. He takes good care of the men under his command, so his followers respect him and are very loyal. Hector had always dreamed of owning a courier company, and he successfully started the first largescale courier company in Gallia after the war. He was quite busy marketing his new company, but his wife was fully supportive of his efforts.



Hector is so reliable yet passionate; he is very popular among the housewives in his neighborhood. I think a martial arts dougi would suit him better than his military uniform. I really like the way he responds to orders, so I always use him when I play. (Model Part Nakagawa)

[△] Walter Nash

ウォルター・ナッシュ

Voice: Masaru Suzuki

ANTI-TANK LANCER AGE: 33

Walter may seem like a "tough guy", but his hobbies actually include things like gardening and cooking. He is very emotional, and goes the full range from bashful to arrogant. Walter feels very relaxed when he is cooking, and he usually spent his days off baking bread with Alicia. After the war, he managed to fulfill his dream of opening up his own restaurant, but his intimidating appearance drove away his customers. The stress of the circumstances was too much for Walter, and he is currently bedridden.



The "sensitive guy with glasses" that is so popular with the ladies these days. I designed this character with consideration for the needs and desires of our female players. (that's such a lie) (Model Part Hirose)

[△] Audrey Heitinga

オードリー・ハイティンガ

Voice: Noriko Ito

ANTI-TANK LANCER AGE: 17

Audrey heard stories about Welkin and joined the militia out of admiration of the young hero. Being very resourceful, Audrey is able to get past anyone's social defenses in order to get what she wants out of them. She has a tendency to get caught up in popular fads. Audrey may look quite dainty, but she can crush a watermelon with one hand. This unexpected strength was what landed her a job as a famous actor's bodyguard. Audrey ended up saving the actor's life, and that led to their marriage.



Audrey is a very modern looking girl with blond hair and a perm. She also suffer from acute allergies to pollen. I think she needs to straighten her hair and wear a mask. (Model Part Hirose)



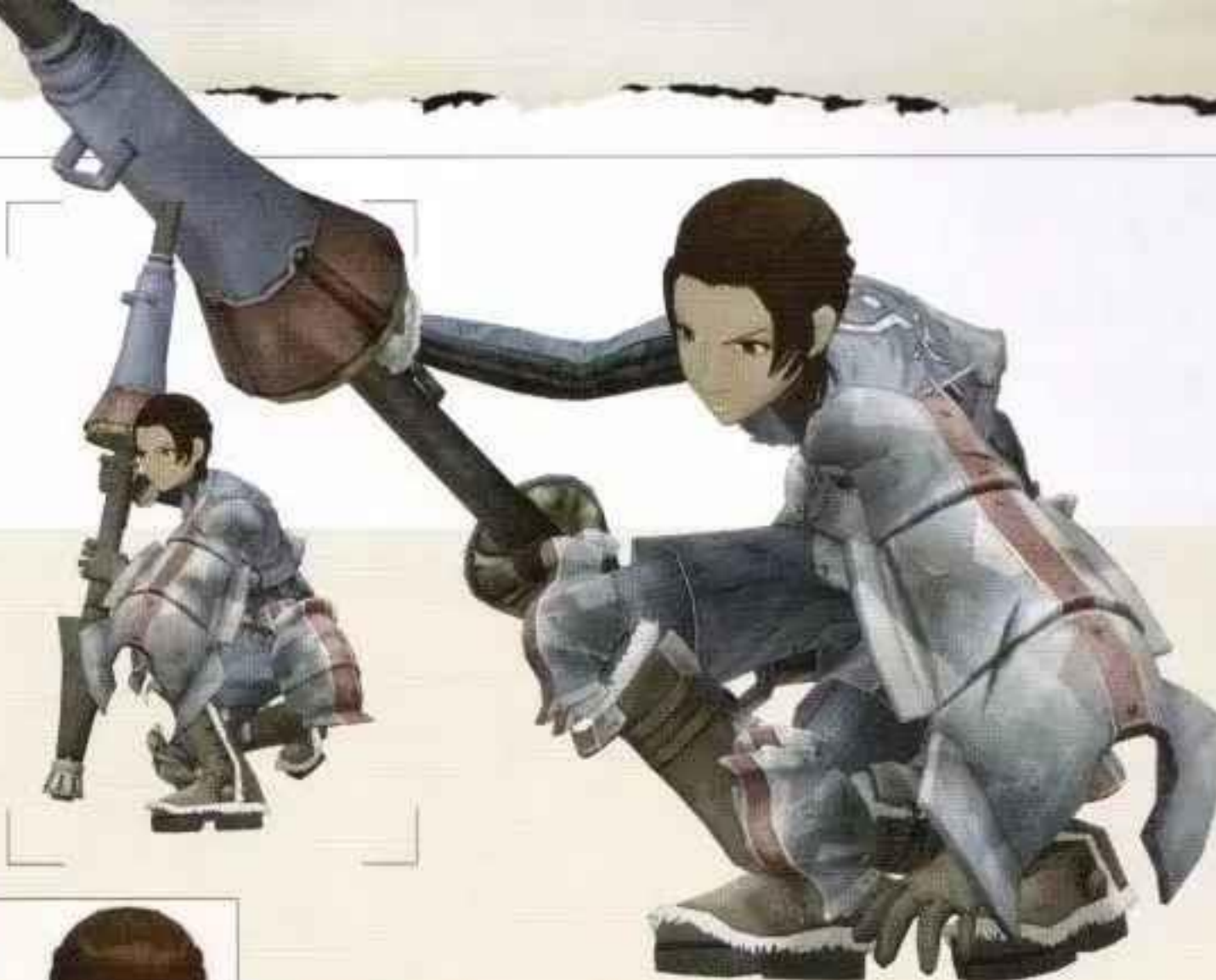
[A] Rosina Selden

ロジーナ・セルデン

Voice: Rie Izuka

ANTI-TANK LANCER AGE: 24

Being very dependable, Rosina's comrades look up to her as an elder sister. She is devoted to strength training, and has a hard time understanding people who do not put forth an effort to build up their muscles. The only reason Rosina harbors a prejudice towards Darcsens is because they tend to be rather thin of frame. After the war, Rosina returned home and started her own fitness gym. She developed a new exercise program focused on building muscles, and came to be known as the princess of the bodybuilding world.



When it comes to muscles, I like the kind that bodybuilders have. I gave Rosina a wide nose to give her a more stubborn look. I imagine she has shiny hair and wears a strong perfume. (Model Part: Koujiya)

[A] Yoko Martens

ヨーコ・マルテンス

Voice: Eri Yasui

ANTI-TANK LANCER AGE: 37

A proprietress with admirable ethics who owns her own restaurant in the capital city. After donating all of her food and edible supplies to the refugees, Yoko joined the militia. She is actively searching for a husband so that her son has a male role model to look up to. Yoko tries to avoid Largo, as he reminds her of her ex-husband. After the war, she reopened her restaurant and ended up marrying one of her regular customers. She was blessed with twins in her new marriage, and the entire family now helps her run the restaurant.



Yoko started off younger, but I was told we needed some older women. I gave her a tough mama bear type feel to make her unique. I have a feeling she patiently listened to and gave advice to Jann whenever he needed a shoulder to cry on. (Model Part: Iida)



[A] Elysse Moore

エリシス・ムーア

Voice: Saki Yasuda

ANTI-TANK LANCER AGE: 17

Elysse was raised by a father who coached nobles in swordsmanship. She joined the militia to refine her spiritual focus. Elysse is a rather sedate character, and it takes her longer than the average person to show her full potential. She does have patience and focus, though, so she often mastered skills on her own when no one was paying attention. Cordelia was impressed with Elysse's accomplishments during the war and offered her a position among her personal guards.



Elysse's bangs are cut in a very straight line, and she has the kind of face that looks good with a troubled expression. When I heard the voice they were going to use for her, I was concerned that my design didn't suit the voice very well, but no one complained, so I guess I'm safe? ... Am I? (Model Part: Koujiya)

[J] Knute Jung

ヌッティ・ユング

Voice: Kenichiro Yamamoto

ENGINEER

AGE: 38

Knute believes that money is everything in this world. He has survived this long by getting money through his sharp wit and generous luck. Knute joined the militia to get close to Welkin, who smelled like good money. After joining the militia, Knute soon set his focus upon the engineers who were in charge of the supplies. After the war, Knute started a casino in Randgriz, the first establishment of its kind in Gallia. Once he was confident that the casino could manage itself without his presence, he headed to Federation lands in search of new sources of money.



I think the character design is spot on, but I'm sure more than a few players were surprised to see a sub-character like this introduced towards the end... I'm really sorry... Personally, I like the way he talks. (Model Part: Koujiya)

[J] Herbert Nielsen

ヘルバート・ニールセン

Voice: Kazuya Matsumoto

ENGINEER

AGE: 18

Herbert grew up in the desert region, where the weather greatly affected the daily life of the residents. He refuses to exert more energy than absolutely necessary, and all of his actions are dictated by how he feels at the time. If Herbert does not feel like doing something, no force in this world can spur him into action. He started taking horse riding lessons because he could not feel very motivated to actually walk to where he wanted to go, and horsemanship ended up becoming his most specialized skill. One day, Herbert accidentally dug up a rich vein of ragnite, and became extremely wealthy overnight, but he ended up giving all of his riches to his younger brother because he couldn't be bothered to think of ways to spend the vast amounts of money.



My original design had both of his eyes hidden behind his bangs, because I figured he was the kind of guy who would hide behind his hair and mutter stuff under his breath. When I saw the final version of him, I noticed that his hair had been neatly parted, I'm so proud that Herbert grew enough as a person since leaving my hands that he is now able to talk to people without hiding behind his hair. (Model Part: Koujiya)

[J] Karl Landzaat

カロス・ランザート

Voice: Takahiko Sakagawa

ENGINEER

AGE: 23

Karl had a job in the ironworks on the outskirts of Fouzen before he had to flee to the capital city in order to avoid the Imperial Darcsen Hunters. Being rather fainthearted, Karl tends to freeze up when overcome by fear, but joined the militia in order to ensure a safe and happy future for himself and his girlfriend. After the war, he married his girlfriend Lynn and enjoyed a happy family life complete with a healthy baby. As far as Karl is concerned, his wife is the boss.



I modeled this character off of one of the people on the development team as a bit of innocent fun. When I found out that a lot of the players felt bitter towards Karl due to the fact that his beautiful girlfriend showers him with love and praise, I felt pretty bad for modeling him after a real person... (Model Part: Nakagawa)



[5] Dallas Wyatt

ターリス・ワイアット

Voice: Miyuki Kawashima

ENGINEER

AGE: 15

Having grown up attending an all-girls school for wealthy families, Dallas tends to find men a little annoying. This may be the reason why her romantic interests have always been women. Early on, she was quite taken with Alicia, and often found her around. Dallas was rather devastated when Alicia decided to marry Welkin, but soon found a new interest in the wildly attractive Rosie. Dallas's dream is to live in a home surrounded by flowers.



If there was a line of five girls, Dallas would be the third girl, and she would always be fussing about something. I modeled Dallas after a girl I knew in school. She was a total genius, but her quirk was that she was obsessed with her brother. (Model Part: Koujiya)

[5] Ramsey Clement

ラミィ・クレメント

Voice: Yui Kano

ENGINEER

AGE: 21

Ramsey has enjoyed tinkering with mechanical things ever since she was a little girl. She attended school to learn more about this hobby, and even tried to develop a new type of weapon in university. Ramsey has trouble focusing on the details, so the equipment she "repairs" tends to malfunction. To counteract this unfortunate tendency, Ramsey attempted to develop a weapon that would never need any kind of maintenance, but grew bored with the project and quit half way through. She got a job at a maintenance facility, but she again faced the problem of everything she worked on malfunctioning afterwards. As a result, Ramsey has resumed her research in hopes of developing a weapon that will not require any sort of maintenance.



I designed Ramsey to be the kind of girl that doesn't really stand out, and does everything at her own pace. When you use her in the game, she tends to make pessimistic comments that can really drag down your enthusiasm... I wonder if I should have designed her as a cuter girl, or a more dour young woman. (Model Part: Iida)



[5] Nadine

ナーディレス

Voice: Kanae Imai

ENGINEER

AGE: 25

Nadine is an intelligent Darcen who has a Master's degree in literature. She is very dependable, and always performs her duties to perfection. Nadine is very loyal to anyone who earns her trust, whether they are Darcens or not, and she would willingly put herself in danger to protect her comrades. After the war, Nadine decided to pursue her dream of becoming an author. She hopes to publish a romance novel that will appeal to the general masses.



Nadine has a rather generic hairstyle and face, but her voice and personality helped to make her a unique and appealing character. I know it's one-sided, but of all the characters, I believe Nadine and I could be good friends. Her hard-working personality would balance out my lazy personality quite well, I think. (Model Part: Iida)

[J] Claudia Mann

クローディア・モーンズ

Voice: Aiko Hibi

ENGINEER

AGE: 19

Claudia joined the militia in order to win back her peaceful life. She feels she is cursed with bad luck, as every time she left her home, she was showered with misfortune. She ended up locking herself up in her house, but even that safe haven was destroyed with the coming of the war. After the war, she found her calling as a nurse, but her bad luck struck again and she was forced to take the exam five times before she was able to become a certified nurse.



Girls who say, "this is the only thing I will ask for, for the rest of my life" many times throughout their lives are so cute. Though I imagine I'd get rather annoyed with them if I actually met one in real life. (Model Part: Hirose)



[S] Emile Bielert

エミール・バイラート

Voice: Aiko Hibi

SNIPER AGE: 15

Emile was born with medical problems, and was living a quiet life in a special care facility until he heard his brother was in danger. He trusts his brother Oscar more than anyone, but Emile felt terrible about his brother having to protect him all the time, so he joined the militia despite his medical condition in hopes of helping Oscar far once. After the war, Emile did some light farm work while helping Oscar study to become a doctor. The watercolor painting Emile created during his free time won an award at an art exhibition in the capital city.



This is one of the characters Honjou designed early on. Emile was slated to have a bigger role in the game, but was eventually demoted to the role of a sub-character. Though he has the same face as Oscar, the two brothers are made visually unique by their different hairstyles. (Model Part: Nakagawa)

[S] Oscar Bielert

オスカー・バイラート

Voice: Marika Tanomura

SNIPER AGE: 15

Oscar joined the militia in order to keep his younger brother safe. He acts like the "big strong brother" in front of Emile, but the truth is that Oscar is afraid of lightning and mice. Oscar tries to stay away from the kitchen as much as possible. Fueled by his strong desire to cure Emile's condition, Oscar decides to become a doctor... but he feels very uneasy whenever he thinks about having to perform surgery. The scar on his forehead is something he got when saving Emile from danger during their childhood.



Oscar was also designed by Honjou, and he was also demoted to sub-character status like Emile was. This is the first character I did a model for, so Oscar is very memorable for me in that sense. (Model Part: Nakagawa)

[③] Cezary Regard

ツェザリー・ルガード

Voice: Keiji Hirai

SNIPER AGE: 23

Cezary was born and raised in a small village near the Barious Desert. He chose the path of a sniper because he was hoping that meant he'd get to remain at a safe distance when participating in the war. Cezary developed a fear of heights after climbing up a set of ruins in the Barious Desert and falling off. Despite his fear of heights, he still climbed a very tall tree in an attempt to capture a rare bird that could be sold for a high price, but he fell once again. The shock of the fall erased many of his memories, so he can seem a bit childlike in some ways.



I was happy to see that Cezary got an influential role in both comic versions as the character you love to hate. I gave him a more realistic and chiseled facial structure than the other characters to give him an almost unsettling appearance. (Model Part: Iida)



[③] Marina Wulfstan

マリナー・ウルフスタン

Voice: Natsumi Dai

SNIPER AGE: 24

Marina is a stand-offish beauty who rarely lets anyone get close to her. She detests anyone who disrupts her pace, and she once chased away the persistent Ted with a single glare. Being the daughter of a hunter, Marina learned the art of hunting from her father, and almost never lets her prey escape. She prefers to be alone, but when she discovered an injured fox in the mountains, she decided to raise it as a pet.



Lookit her antennae! Lookit her antennae! Marina must use her long antennae to sense the location of her prey. If you're in trouble, all you have to do is drop a letter in the post. (Model Part: Hirose)



[③] Catherine O'Hara

キャスリン・オハラ

Voice: Umeka Shouji

SNIPER AGE: 35

Catherine is a veteran of the first European War, and it wasn't a difficult decision for her to join the militia for EWII. She cherishes her bond with her comrades above all else. She once failed to save a comrade when she ran out of ammo, and since then she refuses to go anywhere without a weapon and a full supply of ammo. After EWII, she grew tired for the violent nature of the world and decided to hole herself up in a mountain. Catherine wishes for nothing more than peaceful days.

Catherine is one of those women who always looks a bit sad or troubled. What? You think she looks too young to be 30? Well... lots of people look young for their age... (Model Part: Nakagawa)



DESIGN WORK Oscar/Emile

Oscar / Emile Concept Art

Very few people would actually know Oscar and Emile by name, as they were nothing more than regular militiamen in the final game. It may surprise many players to know that there is actually quite a bit of detailed design materials surrounding these characters, as they were intended to have more important roles in the game early on in development. You can even spot them making an appearance in the early tests of the game [P. 376]. It is for this reason that a close-up polygon model (like those for Edy and Homer) of Emile exists [P. 194].

OSCAR

EMILE

IDEA SKETCH



A RAGGED LOOKING SHIRT WITH A LOW COLLAR.



THIS IS WHAT THEIR FATHER'S EYE LOOKED LIKE, SO USE THIS FLAVOR WHEN DESIGNING THEIR EYES.

WIDE FOREHEAD
THIN EYEBROWS



THERE SHOULD BE A SHADOW HERE TO SHOW HOW DEEPLY CHISELED THEIR FEATURE ARE.

THE CLASSIC GERMAN LOOK.

THE CHIN AND JAWLINE SHOULD BE VERY SOLID, WITH A WELL DEFINED SHAPE.



I designed these characters back when Alicia still had a single ponytail, so they are two of the most memorable sub-characters for me. When I play the game, I can't help but use these two as much as I can. Oscar and Emile were also key figures in helping us figure out the cultural flavor of Gallia during the early development of "Valkyria Chronicles". (Honjou)

This sketch is from when Honjou and I were discussing how deeply the characters' faces should be chiseled. We work on the unique features of each character after loading them up in CANVAS, but if we made them too cartoony, we felt the average visual age of the cast would drop too much. We wanted them to be fun, but we also didn't want it to be unreasonable for these characters to be part of a dramatic storyline with deep background stories. (Tabayashi)

ROUGH DESIGN

CHARACTER PROPOSAL SKETCHES

An older brother who fights the Empire with bared teeth and a distrustful attitude similar to the kind an abused stray dog would have towards humans, while the younger brother was more tentative with everything and looked at the world through weary eyes. Though these characteristics are very different from the final versions of these characters, these are the initial ideas I had in mind when designing Oscar and Emile. (Honjou)



PANTS DESIGN

These sketches were for Oscar and Emile's clothing. I was going for something that was fairly simple, but with patterns that would easily identify Gallians. The master plan was to figure out the traditional pattern of Gallia with these brothers, then apply it to the clothing of the other characters. (Honjou)

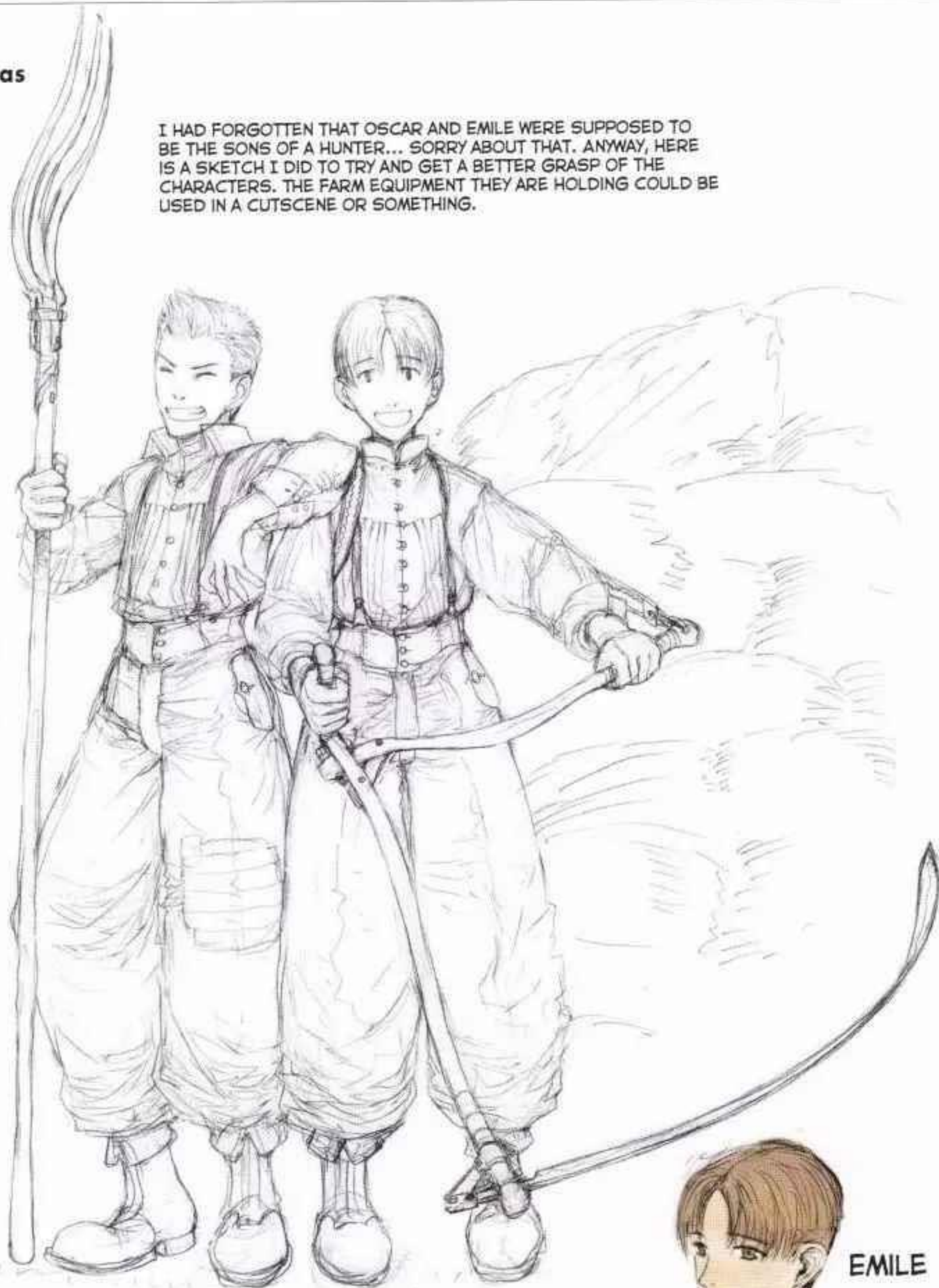


THE PATTERN CAN BE ALTERED IN MULTIPLE WAYS JUST BY ADJUSTING THE GRADE OF THE CURVES.

Oscar / Emile Early Rejected Ideas

This was from the stage when we were still discussing how deep we could go with their faces. Around the time the actual creation process was getting started, Honjou took so many trips to the Sega offices to figure out the details we needed, and I worked alongside him as a member of the concept team. At the beginning, most of the conversations were done over the phone, but a discussion about one single part of a character's design could easily last for over an hour. At one point, my ears started hurting so bad because I had spent so much time with the phone pressed against one ear or the other. Still, they were conversations we had to have. We'd just keep talking and offering our opinions until everyone involved was satisfied. It was all worth it in the end, as these two characters became very popular, and they were the foundation upon which we built the characters that followed. (Tabayashi)

I HAD FORGOTTEN THAT OSCAR AND EMILE WERE SUPPOSED TO BE THE SONS OF A HUNTER... SORRY ABOUT THAT. ANYWAY, HERE IS A SKETCH I DID TO TRY AND GET A BETTER GRASP OF THE CHARACTERS. THE FARM EQUIPMENT THEY ARE HOLDING COULD BE USED IN A CUTSCENE OR SOMETHING.



#1-1

EMILE

An aggressive older brother, and a more passive younger brother. The base concept behind "Valkyria Chronicles" was to send tanks running through the world of "Masterpiece Theater," and I tried to keep that in mind when designing the characters. The creation process of these brothers is a pretty good indication of our methods for all the characters of "Valkyria Chronicles" in that we basically took very generic looking characters and gradually added the unique "Valkyria Chronicles" flavor. (Honjou)

OSCAR



#1-2

OSCAR CLOTHING IDEAS

#2-1



#2-2



#2-3



FOR THE GALLIAN "FLAVOR," I THINK IT'LL BE ALL RIGHT IF WE USE THE COLOR BLUE AS A FOUNDATION, THEN WORK WITH DETAILS LIKE THE STITCHWORK AROUND THEIR SLEEVES AND COLLARS. FOR THESE CHARACTERS SPECIFICALLY, WE WILL NEED TO DIFFERENTIATE BETWEEN THEM BY USING ACCESSORIES LIKE A HAT (HUNTING CAP), SCARF, WAIST WRAP, ETC. BUT ADDING TOO MANY ACCESSORIES MAY LEAD AWAY FROM THE LOOK OF POVERTY THAT WE ARE TRYING TO MAINTAIN. PLEASE ADVISE.

We were using Oscar and Emile to work out the general outline of the Gallian people. We had to repeat these steps many times in order to work out the finer details of our approach. It wasn't so bad for me, but our concept team leader Tabayashi was faced with an unearthly amount of work. You were amazing, Tabayashi! (Honjou)



DESIGN IDEAS FOR PATTERN ON PANTS

This was the final stages of the "feather" motif. I made a number of variations and submitted them to the producer and director to get approvals. I don't even want to think about how many motifs were flatly rejected before we finally got to the feathers. Then, having gotten the order to proceed with the feathers, we still didn't end up using the feather patterns in the final game... Sadly, this sort of thing is very common in projects like these (though we certainly would prefer if we never had to go through the pain of rejected ideas). I just feel blessed that these old works are finally seeing the light of day through this book. (Tabayashi)

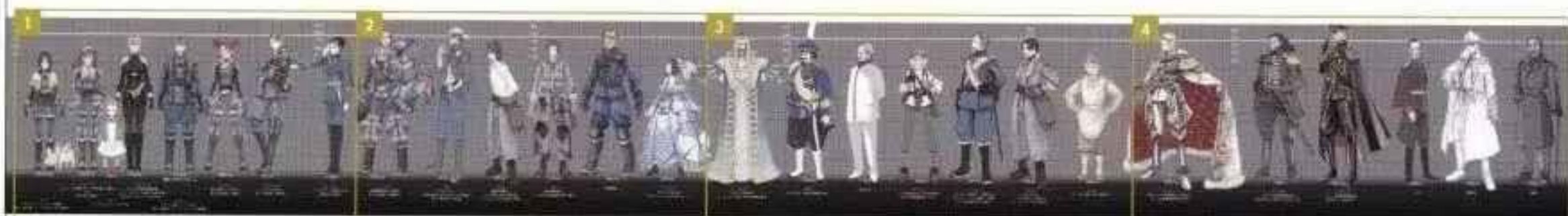


EMILE ILLUSTRATION

This is a rendered image I did of Emile for the blog. He was sent out into the world pretty early on, despite being a minor character. (Tabayashi)

CHARACTER HEIGHT COMPARISON CHART

Something that we wanted to be very careful with when working out the characters' heights was the realism. We found out that the average height of a European male (from Holland, Germany, Norway, and other areas imagined to be near Gallia) between 1930 and 1940 was 175 ~ 177cm. We used Welkin as a base and set him at 175cm, then adjusted everyone else's height around him depending on what the character was like. Now that I look at these charts now, though, I feel we may have made Gregor a little too tall. That was probably a result of us trying to make him seem more intimidating, since he had gone toe-to-toe with Jaeger. Once we were done the comparison chart, we printed it out and stuck it to the wall near every entry/exit to give it maximum exposure, and ensure that everyone had the same general idea about the characters. Seeing all of the key characters together also helped to heighten the development team's morale. (Tabayashi)



Weapons & Machines

Valkyria
Chronicles

This chapter covers the tanks and other machines that are the undeniable stars of the battlefield. These are the war mounts that led this world down a different path of history from ours.

Edelweiss

MACHINE FILE: GALLIA

エーデルワイス号

Edelweiss

DATA: INITIAL STATE

LENGTH: 6.64M WIDTH: 3.43M

HEIGHT: 2.65M WEIGHT: 32T

SPEED: 60KM/H

POWER: 800HP / 2,800RPM

ARMAMENT: 40 CALIBER 88MM CANNON
KWK (MADE BY THEIMER),
12.7MM TANK GUN
(MADE BY THEIMER)



FRONT

This tank was designed and created by Isara's father, Professor Theimer. It features many new technologies, such as the turret with full rotation capabilities and the automated loading device built into the turret. This tank performs to its full potential with only 2 operators. Welkin is the tank commander and turret operator, while Isara acts as the driver and communications officer.



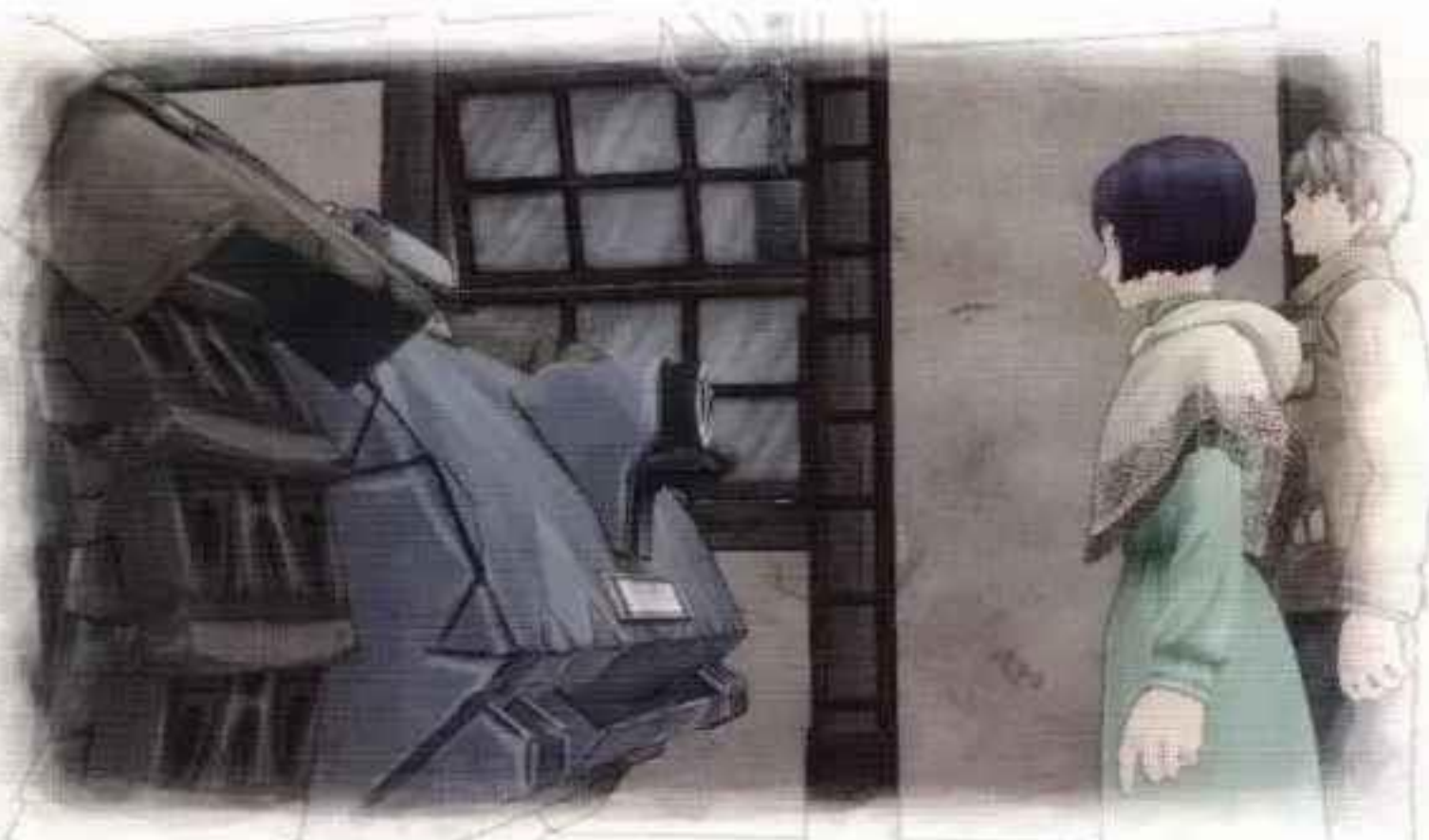
SIDE

BACK

Despite the fact that this tank was designed immediately after EW1, it has many features that were not commonly seen until much later, including the sloping armor. Even as a prototype, Edelweiss proved itself to be one of the most powerful tanks ever created. Unfortunately, all of the new technology that went into its design caused the cost of manufacturing this type of tank to rise, and it was never approved for mass production.

The Legacy of Two Fathers

With its long barrel allowing for long range and its high caliber causing considerable damage, Edelweiss is not as gentle as its name may suggest. Meanwhile, its sturdy armor remains lightweight, allowing its powerful engine to give it an astonishing level of agility while maintaining dependable protection against enemy fire. In this way, Edelweiss boasts the best of all worlds, offense, range, defense, and mobility. Though most of the modern tanks have multiple guns aboard, Edelweiss's turret is able to spin in a full circle, which ensures that it has no dead zones or blind spots. All of these engineering considerations make Edelweiss a real survivor among the more hefty and technologically advanced tanks.



A Part of the Family

The hero of EWI, Belgen Gunther, left behind two gifts for the future generations of Gallia: his son Welkin and the tank Edelweiss. Both of these gifts serve as symbols and spiritual pillars for Squad 7. Edelweiss can be as a sword at the frontlines; or as a shield protecting the more vulnerable humans; and is considered to be more than "just a tank" by the members of Squad 7.

DESIGN WORK Edelweiss

Edelweiss Before Customization

The basic appearance of Edelweiss can be seen below, before all of the additional equipment was loaded on. While tanks are main used as weapons, Edelweiss also provides all of the equipment-hauling services of a cavalry horse. You can also see that Edelweiss's treads were bare at the front initially, but covers were attached to them later on. One of the main features that makes Edelweiss stand out from the other tanks of the time is the sloping armor, which allows for a more smooth and smart appearance.



WITH EQUIPMENT



WITHOUT EQUIPMENT

The image of the flower was something that Isara drew on Edelweiss. She seems to share a natural artistic talent with her brother (though they aren't actually siblings by blood). The plaque on the right is engraved with the names of Belgen, Theimer, Isara, and Welkin. The year on there shows that the plaque was a recent addition, and was most likely part of Isara's preparations for the coming war. (Tabayashi)



LOGO ON BODY



PLAQUE



LOCATIONS OF MARKINGS



GALLIAN TANK LABELING SYSTEM

WELKIN'S TANK 1



MANUFACTURING
PLANT

SQUAD LOGO.
THIS IS OPTIONAL
AND SOME
SQUADS DO NOT
INCLUDE THEIR
LOGO. THE LOGO
IS NOT INCLUDED
IN THE MEME.

COMPANY NUMBER SQUAD NUMBER

SQUAD NUMBER

TANK
NUMBER

1

VERSION INDICATOR,
FOR UPGRADED TANKS

COMMON TANK EXAMPLE

MANUFACTURED IN MAGDEBURG, MAIN BATTLE TANK, 51ST TANK ROLLED
OUT IN 1935, 1ST COMPANY SQUAD 1 TANK 2 VERSION A

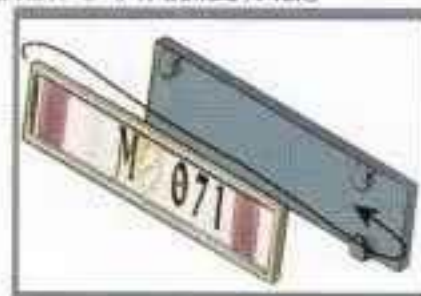


M - MAIN
BATTLE TANK
D - DESTROYER
TANK
O - OTHER

PRODUCTION
YEAR AND LOT
NUMBER
D - 1934
E - 1935
F - 1936

FACTORY ABBREVIATIONS
MAG. - MAGDEBURG
MAR. - MARIENFELDE
HAG. - HAAG
BRE. - BREDA
APL. - APELDOORN
ETC.
THE "B.T." ON WELKIN'S
TANK STANDS FOR "BELG
THEIMED"

WHEN THE "O" COMES FIRST, IT IS DISPLAYED AS A "0". (DISPLAYED AS A "0" IF IT COMES AFTER)



THE COMPANY, SQUAD, AND TANK NUMBERS ARE LOCATED ON THE SIDE OF THE TURRET
THE OUTLINE IS YELLOW FOR MAIN BATTLE TANKS, AND RED FOR DESTROYER TANKS.

SINCE WELKIN'S TANK IS NOT A REGULATION TANK, IT IS SIMPLY MARKED "M7"



Gallian Tank Identification Number Guidelines

Gallian tanks have identification plates that indicate the factory where they were produced, their type, production lot, squad logo, company number, squad number, and tank number, in that order. Edelweiss is an exception due to the fact that it was a one-off created by two individuals. As it was not manufactured in a factory, the factory name is filled in with the initials of "Belgen" and "Theimer". Being a prototype, Edelweiss's plate also does not indicate its type or lot number.

I really wanted the tank labels to be on cool plates, so I kind of forced that through. All of the Gallian war records use the tank labels to indicate which tank did what and where. (Tabayashi)

EDLWEISS TURRET

For the military vehicles, we had the option to come up with completely original vehicles, or to use vehicle designs that actually existed in real life. As you can see, we kind of settled on a happy medium. The Gallian tanks are based on real German tanks. This decision kind of happened rather naturally, since the director, producer, and I all had a soft spot for German tanks. (Tabayashi)



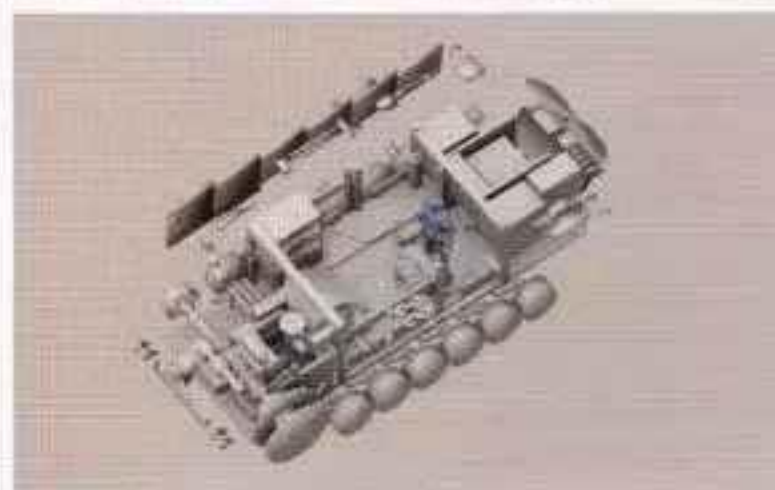
EDITED DETAILS

When it comes to creating games, we have to let the planners have their fun and work around their "fun" as much as possible. It all gets pretty messy with all the notes, so none of what you'll see here will be as clean as the final version. The designs get tossed around between the modeler and planner many times before it finally settles onto the game screen as the finished product for the player to see. (Tabayashi)



INTERIOR

I used the Tiger as a guide for the finer details. The interior is set up in such a way that Welkin would be able to act as tank commander, gunner, and communicator all by himself. It may seem a bit cluttered and confusing for some people, but Welkin's so superhumanly perfect at everything he does, I was confident that he'd be able to handle it. (Tabayashi)



Edelweiss Customizations (Including Rejected Ideas)

It seems there was an idea to dump the fully rotational turret in favor of putting in an even larger cannon, though the design was not used in the final game. There is a cowl placed over the cannon that resembles an automatic pistol. A design like this would have made a minimum of 2 military personnel an absolute necessity for the proper operation of Edelweiss.



We were considering a tank design where the cannon would be stationary. Since Gallia would be on the defensive, and little countries like that usually rely on destroyers that lie in wait, we thought something like this would better suit the circumstance of the storyline. In the end, however, we decided to go with something different and more interesting for the main character. (Tabayashi)



CONCEPT STATUS
TURRET LVO6
CANNON LVO6
MAIN BODY LVO7

REINFORCED CANNON DESIGN

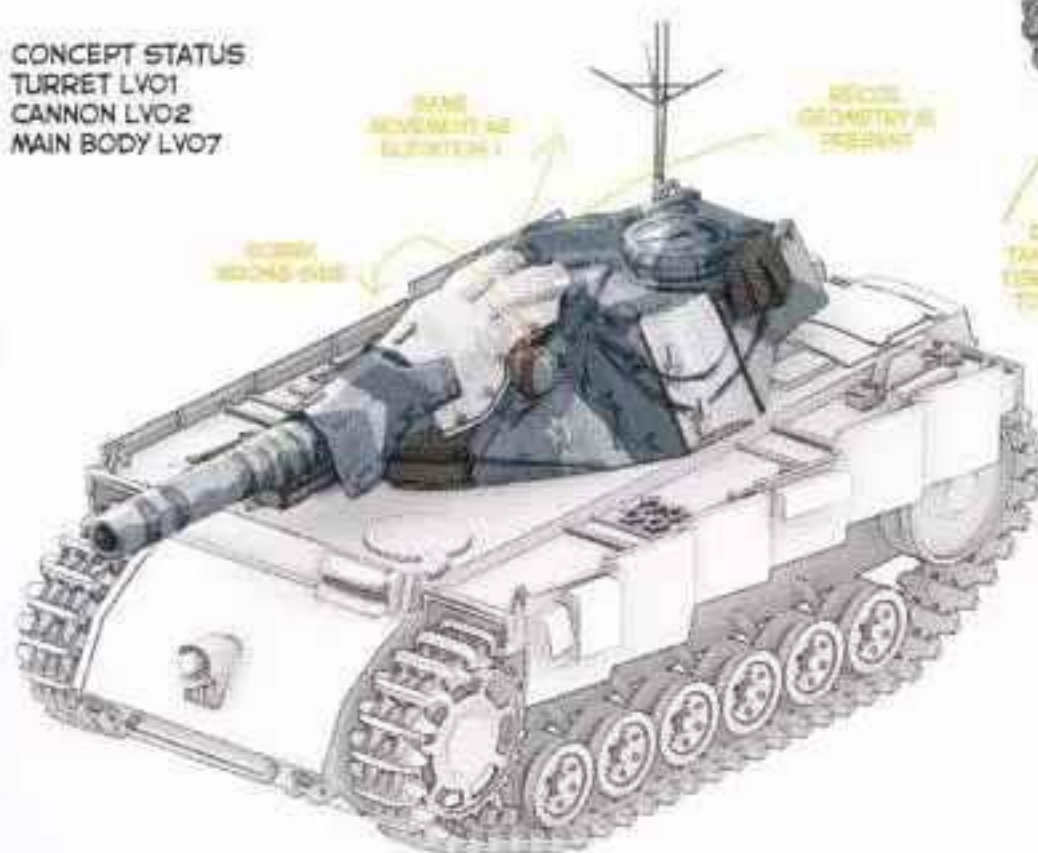
It may be hard to believe, but that nice little cowl (to protect the cannon from the rain) was hiding this monstrous device (a recoiling slide) underneath it. This design is the product of Isora, Leon, and Kreis's imaginations in their attempt to provide Welkin with an auto-loading cannon. It's the epitome of cannon evolution. [lol] There's a lot going on in this design, but I reckon it would have fit just fine into the world of "Valkyria Chronicles". (Tabayashi)



REINFORCED CANNON DESIGN II

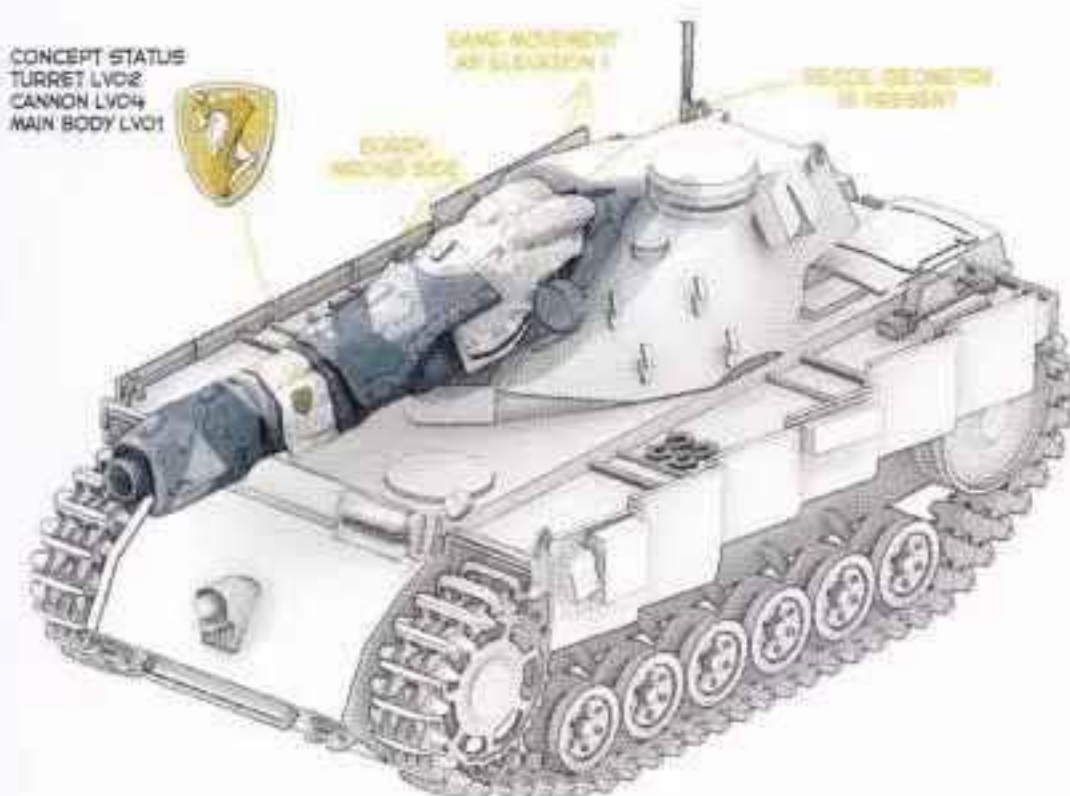
Upgrades to Edelweiss's offensive capabilities mainly came in the form of new ammo, but Edelweiss also went under some upgrades to the main gun. With anti-tank lancers becoming more and more common on the European battlefield, Edelweiss was also equipped with a Schürzen to protect against such anti-tank weapons.

CONCEPT STATUS
TURRET LV01
CANNON LV02
MAIN BODY LV07



The main gun Edelweiss starts off with is the 40 caliber 88mm cannon KwK crafted by Theimer. Edelweiss is probably the first tank in Gallia that was equipped with a proper tank gun. Theimer was an amazing man in many respects. (Tabayashi)

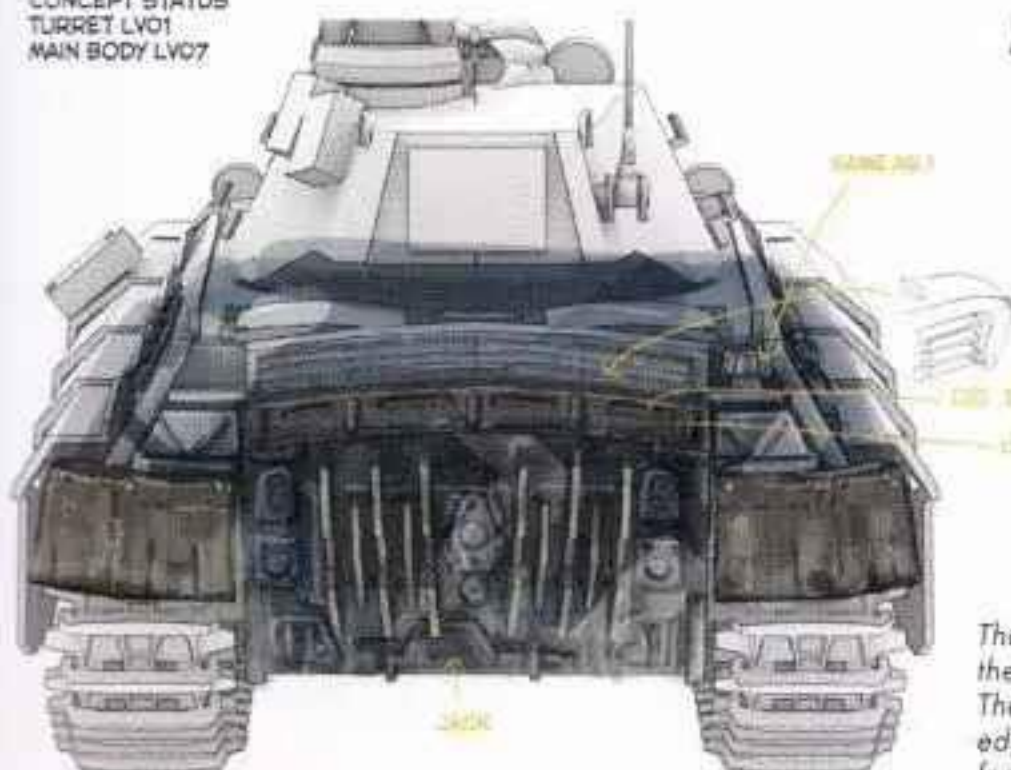
CONCEPT STATUS
TURRET LV02
CANNON LV04
MAIN BODY LV01



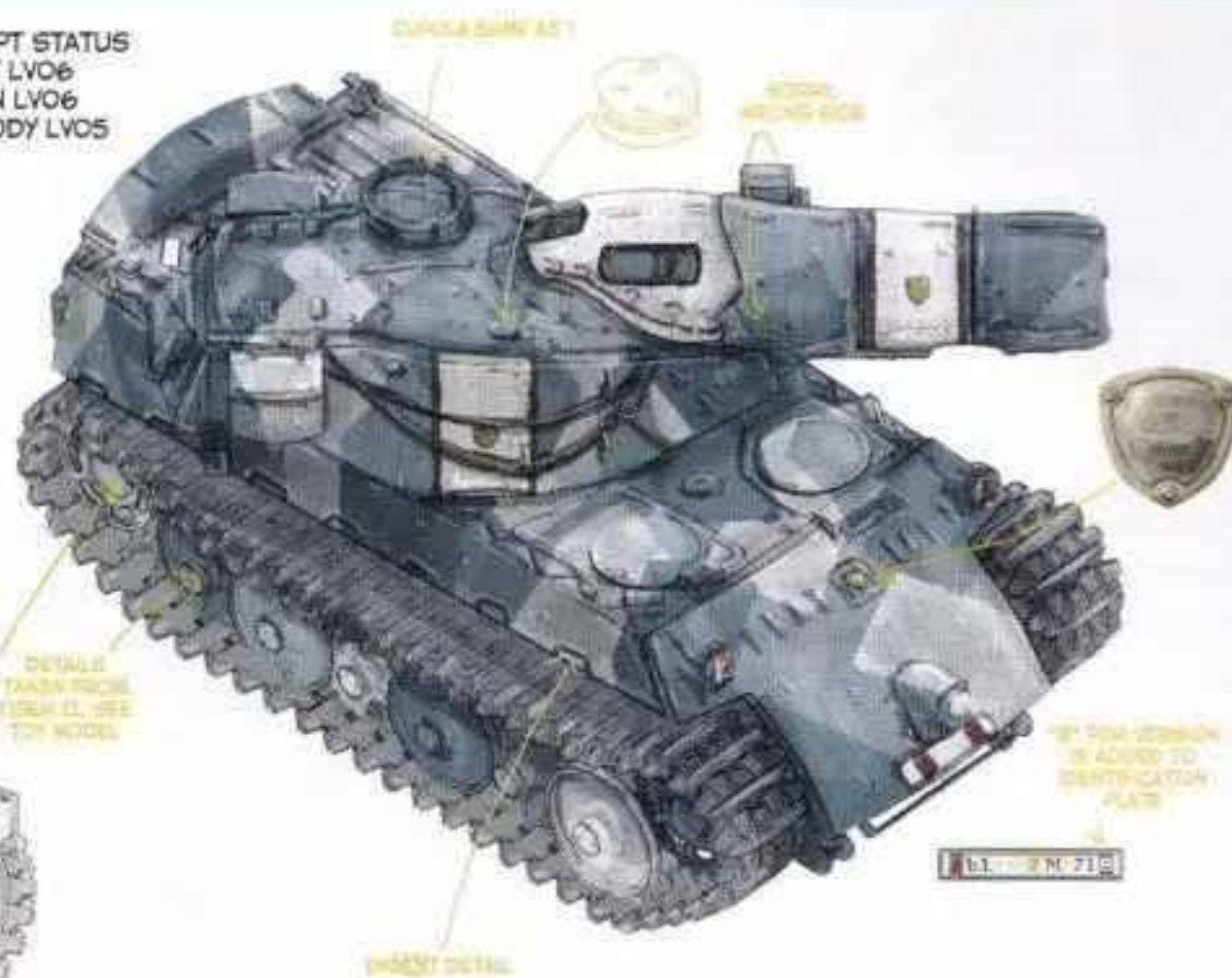
With an 800hp engine, you can really tell how powerful Edelweiss was in comparison to the 200hp Gallian tanks and 330hp Imperial tanks, even taking into consideration that Edelweiss had many modifications to make it more lightweight than the average tank. (Tabayashi)

REINFORCED RADIATOR DESIGN

CONCEPT STATUS
TURRET LV01
MAIN BODY LV07



CONCEPT STATUS
TURRET LV06
CANNON LV06
MAIN BODY LV05



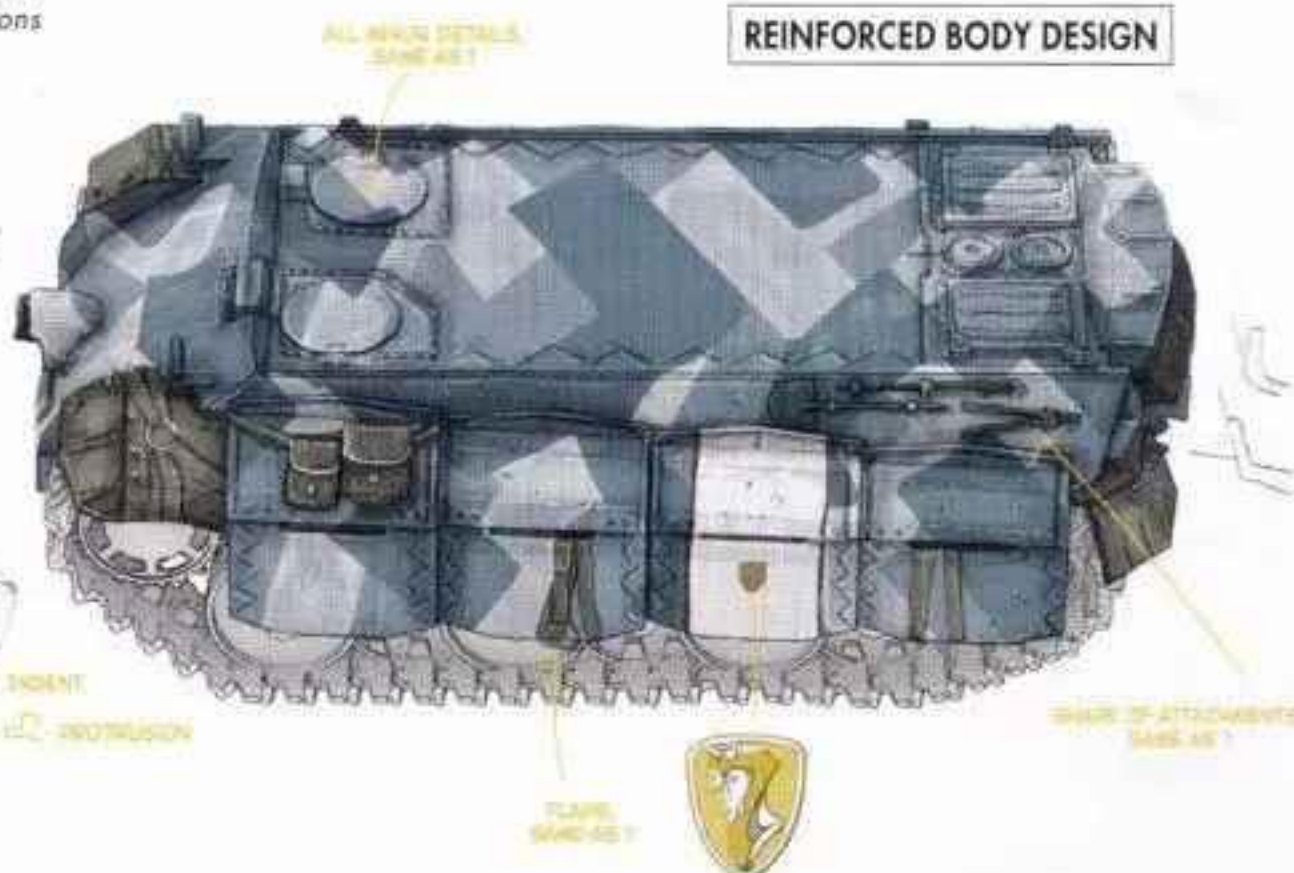
We needed to add variations based on the game level, so we came up with a number of visual changes we could make to Edelweiss. A thermal jacket, cowl, length, girth, there were many things we changed and added, so it was quite a bit of work. We knew it'd all be worthwhile once we saw it come to life in the final game, so the planner and I had many interesting conversations while moving forward with this section of our work. (Tabayashi)

REINFORCEMENT IDEAS

The planner and I had many discussions to figure out how we would space out the alterations between game levels. The Schürzen made the biggest change to the visual aspect of Edelweiss, so we treated it very carefully. (Tabayashi)



REINFORCED BODY DESIGN



The main body goes through quite a change from the beginning of the game to the latter half of the game. By the latter half, staggered wheels jacked up the rear end of the body quite a bit. The design was based on the Panther and Tiger II. From the lower front end to the body with nice edges, the spacing of the body and the treads, our team basically poured in all of the design features that we considered beautiful and cool at the same time. (Tabayashi)

Shamrock

MACHINE FILE: GALLIA

シャムロック号

Shamrock

DATA: INITIAL STATE

LENGTH: 4.97M WIDTH: 2.55M

HEIGHT: 2.39M WEIGHT: 11.2T

SPEED: 50KM/H

POWER: 200HP / 2,800RPM

ARMAMENT: BREDA ARSENAL 24 CALIBER

75MM CANNON PAK

UPGRADE, ERMA 7.92MM

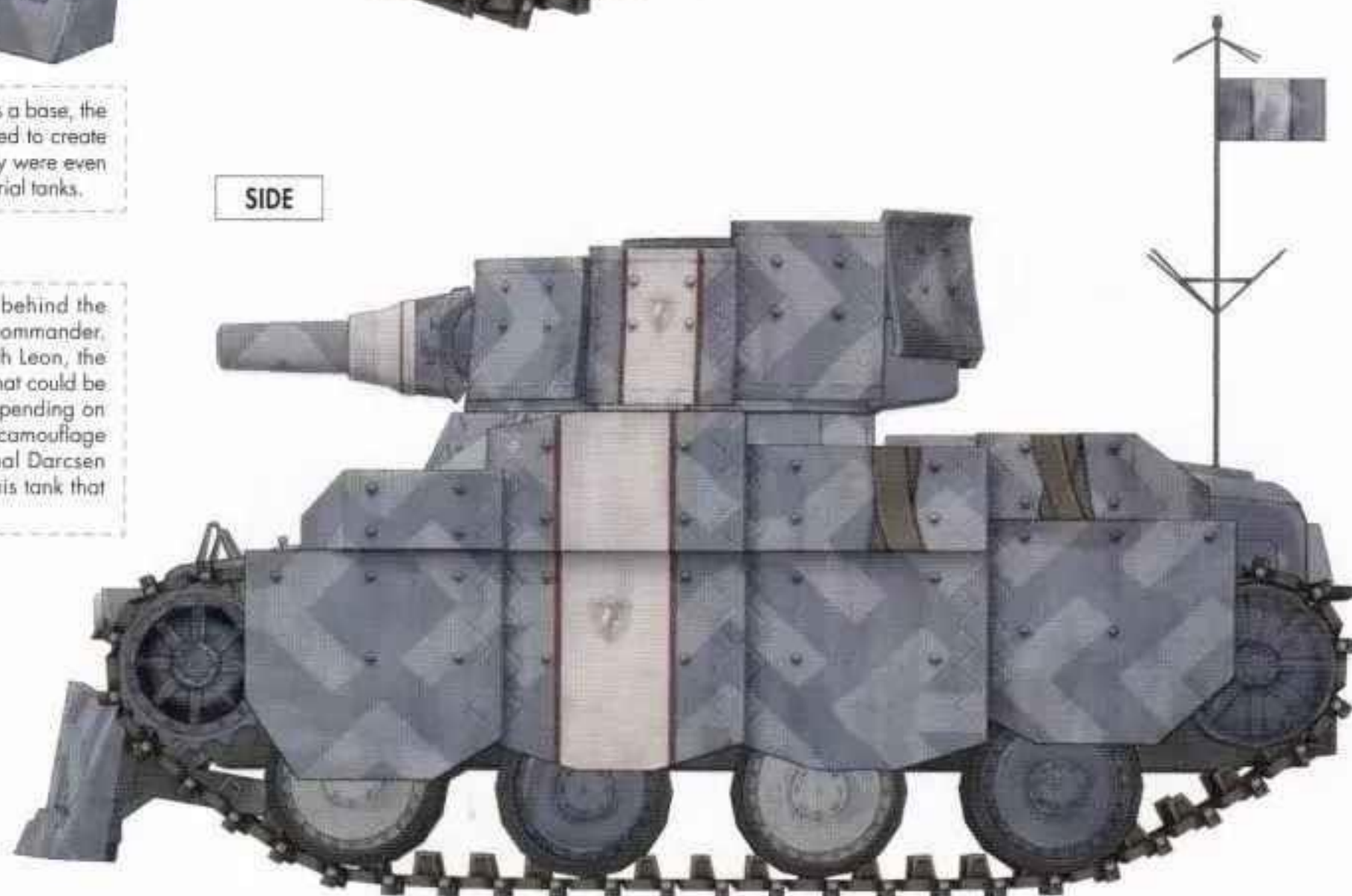
TANK GUN



With the Gallian Light Tank as a base, the power and armor was upgraded to create the Shamrock. Parts of the body were even taken from the lightweight Imperial tanks.

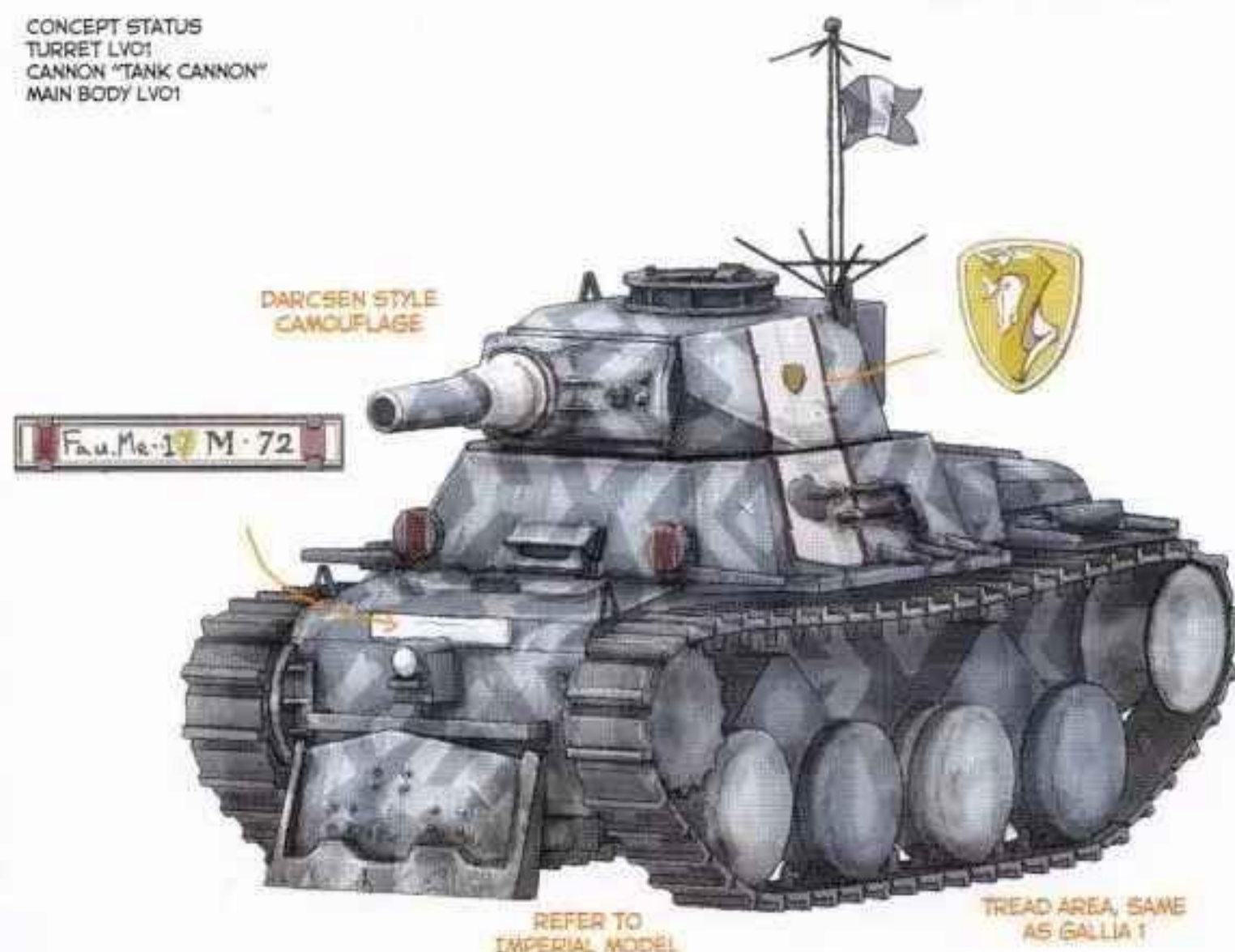
Zaka is both the engineer behind the Shamrock as well as its tank commander. He worked in conjunction with Leon, the mechanic, to develop a turret that could be outfitted with different guns depending on the nature of the mission. The camouflage design based on the traditional Darsen pattern is another feature of this tank that makes it unique.

SIDE



NORMAL STATE

CONCEPT STATUS
TURRET LV01
CANNON "TANK CANNON"
MAIN BODY LV01



Shamrock

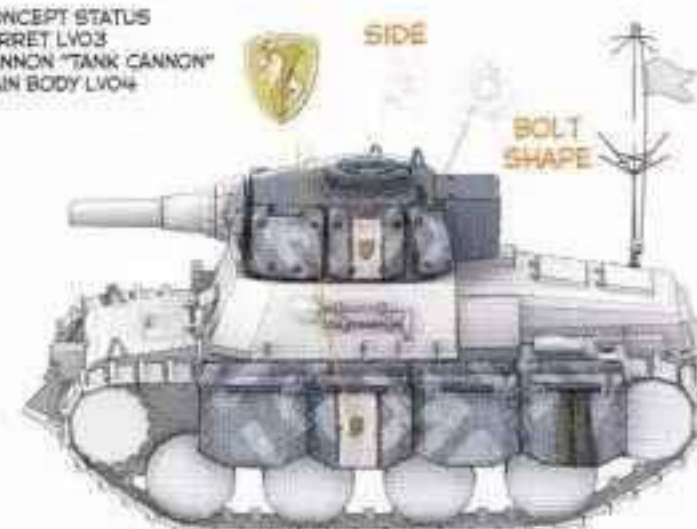
DESIGN WORK

Shamrock - Reinforced Version

Shamrock can be upgraded in three different blocks: the turret, the body, and the treads. Since Shamrock is designed mainly as a support unit for infantry, most of its upgrades focus on defensive armor.

MID-REINFORCEMENT VERSION

CONCEPT STATUS
TURRET LV03
CANNON "TANK CANNON"
MAIN BODY LV04



MAXIMUM REINFORCEMENT VERSION

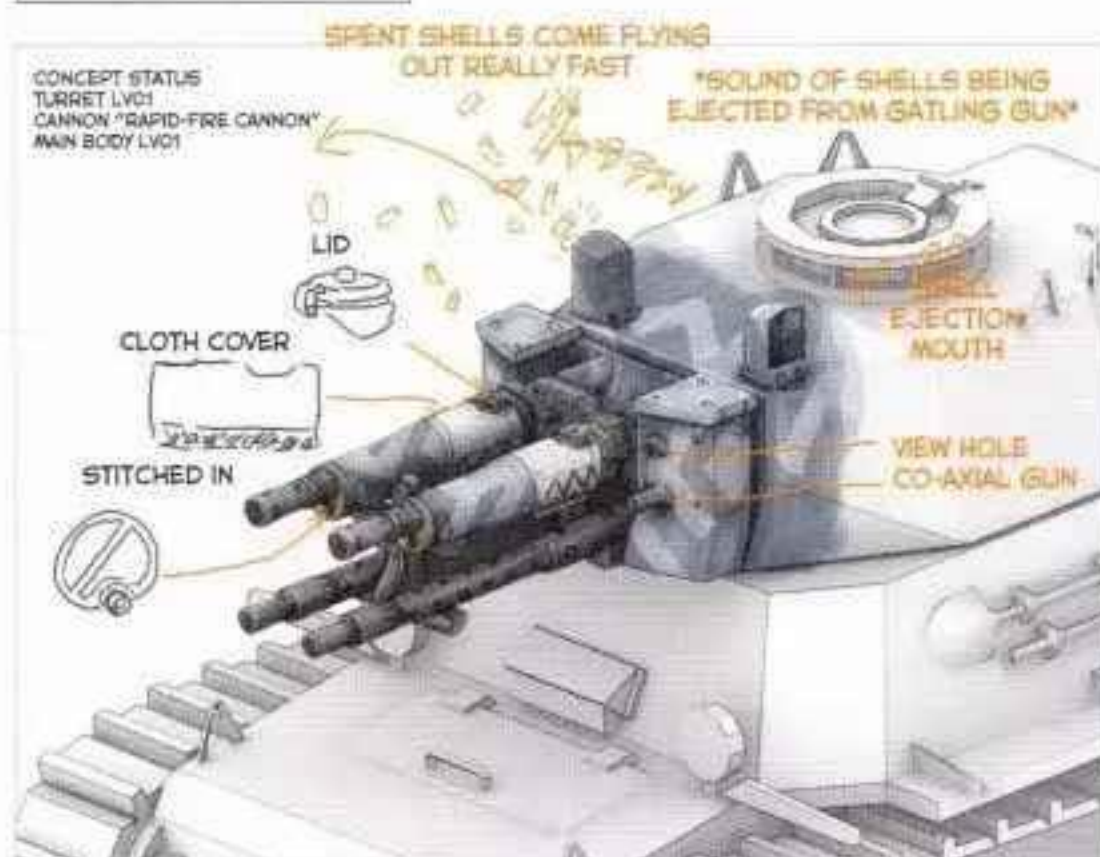
CONCEPT STATUS
TURRET LV06
CANNON "TANK CANNON"
MAIN BODY LV08



Though Edelweiss is still superior, the Gallian Light Tanks are all this type. The bulldozer blade looking piece of armor on the front was something that Zaka created by modifying the design of the similar armor plate found on Imperial tanks.

RAPID-FIRE CANNON

CONCEPT STATUS
TURRET LV01
CANNON "RAPID-FIRE CANNON"
MAIN BODY LV01



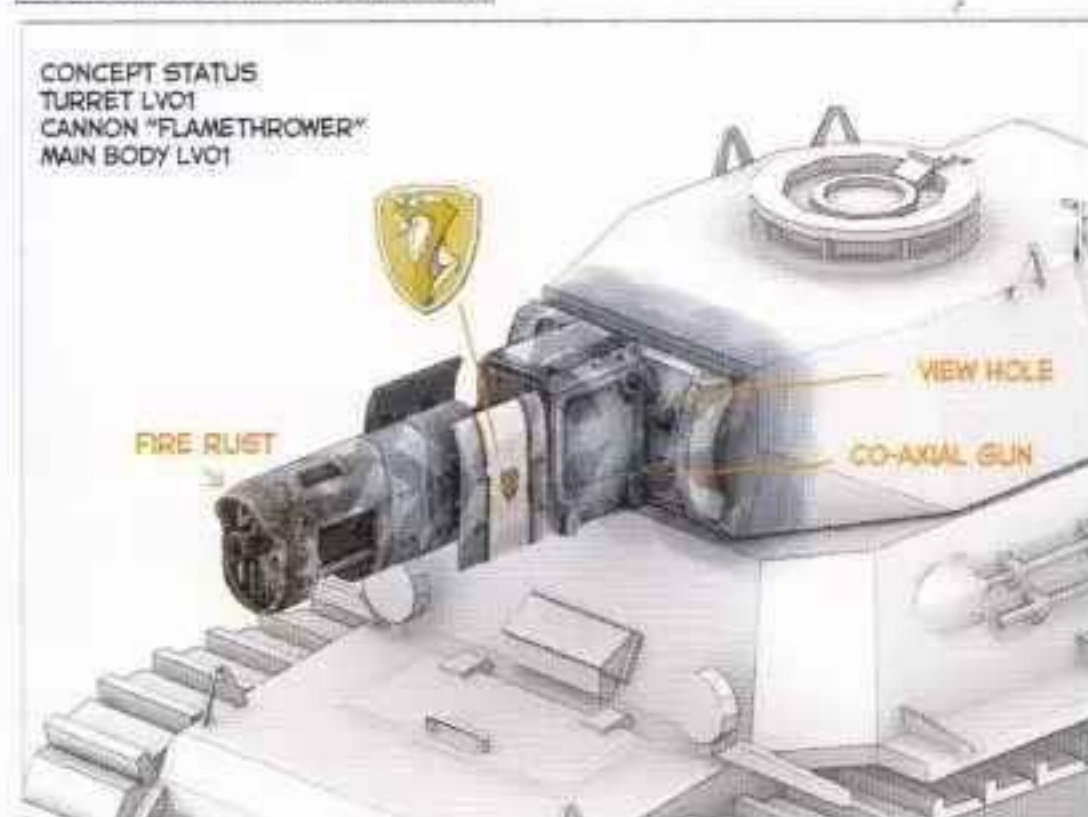
Configurable Turret

Other main weapons were developed for this turret, including a flamethrower and rapid-fire cannon, and these guns can be swapped out at will.

The rapid-fire cannon was first designed as a gatling gun, but I begged and pleaded to have it altered into this design, where there are four separate barrels in a square configuration. I wanted to incorporate the excitement of the Wirbelwind and the Shilka (although that doesn't exactly fit in with the timeframe), where each barrel recoils independently of each other. (Tabayashi)

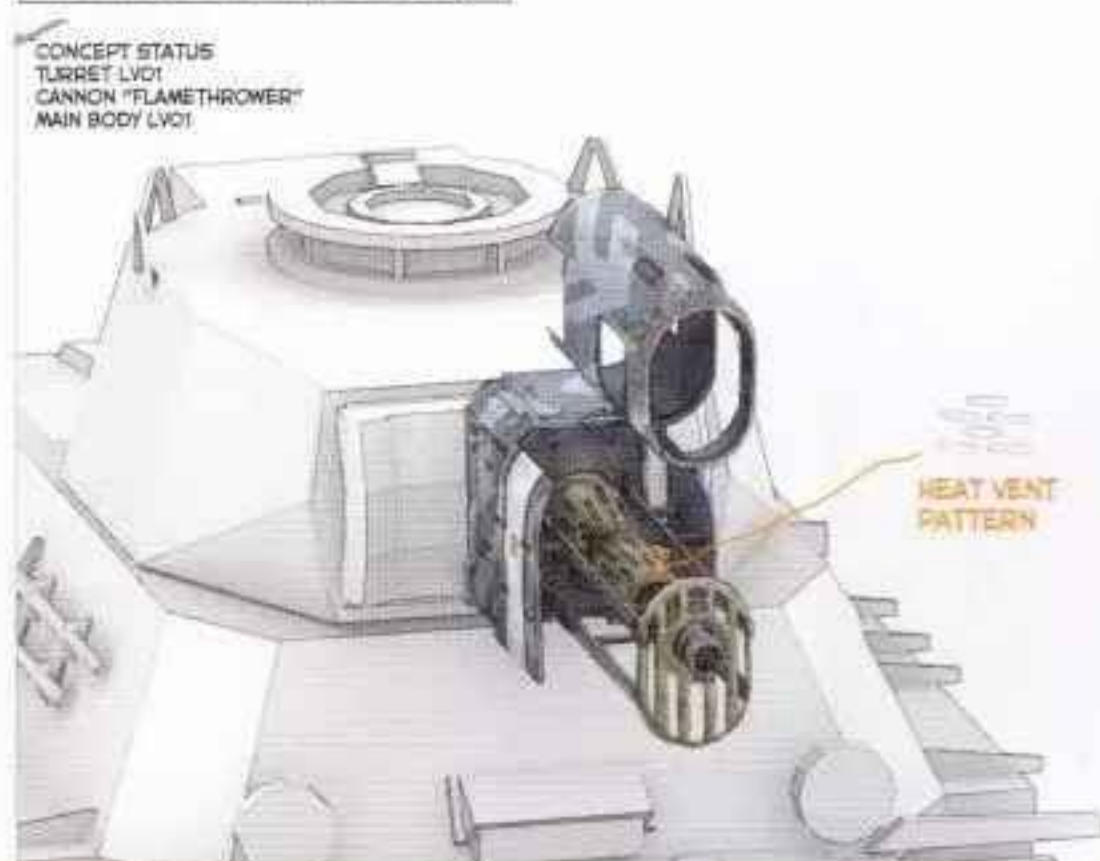
FLAMETHROWER (EXTERIOR)

CONCEPT STATUS
TURRET LV01
CANNON "FLAMETHROWER"
MAIN BODY LV01



FLAMETHROWER (INTERIOR)

CONCEPT STATUS
TURRET LV01
CANNON "FLAMETHROWER"
MAIN BODY LV01



Lupus/Lupus Regnum

MACHINE FILE: THE EMPIRE

ヴォルフ / ケーニヒヴォルフ

Lupus / Lupus Regnum

Lupus

DATA

LENGTH: 8.47M WIDTH: 3.62M

HEIGHT: 3.66M WEIGHT: 53T

SPEED: 45KM/H

POWER: 850HP / 3,000RPM

ARMAMENT: MUSTELA D-25T 43
CALIBER 122MM CANNON,
URANUS 9MM TANK GUN



Lupus Regnum

DATA

LENGTH: 8.80M

WIDTH: 4.64M

HEIGHT: 3.91M

WEIGHT: 68T

SPEED: 35KM/H

POWER: 850HP / 3,000RPM

ARMAMENT: MUSTELA D-25T 43 CALIBER 122MM
CANNON, URANUS 9MM TANK GUN



The Imperial Lupus

This tank was recently developed specifically for use by Jaeger in his role as commander of the invasion force infiltrating the southern region of Gallia. It was designed with the newest heavy tank as a base, with many upgrades added on. Though the treads and wheels are built the same as the most common Imperial heavy tanks of the time, the 122mm cannon was the biggest kind available in the Empire. The massive size of the gun gives this tank a more wild look overall. The sloping of the armor was carefully crafted to provide maximum protection against enemy fire, offering an intimidating balance between offensive and defensive capabilities.

Special Methods used for Armor Reinforcement

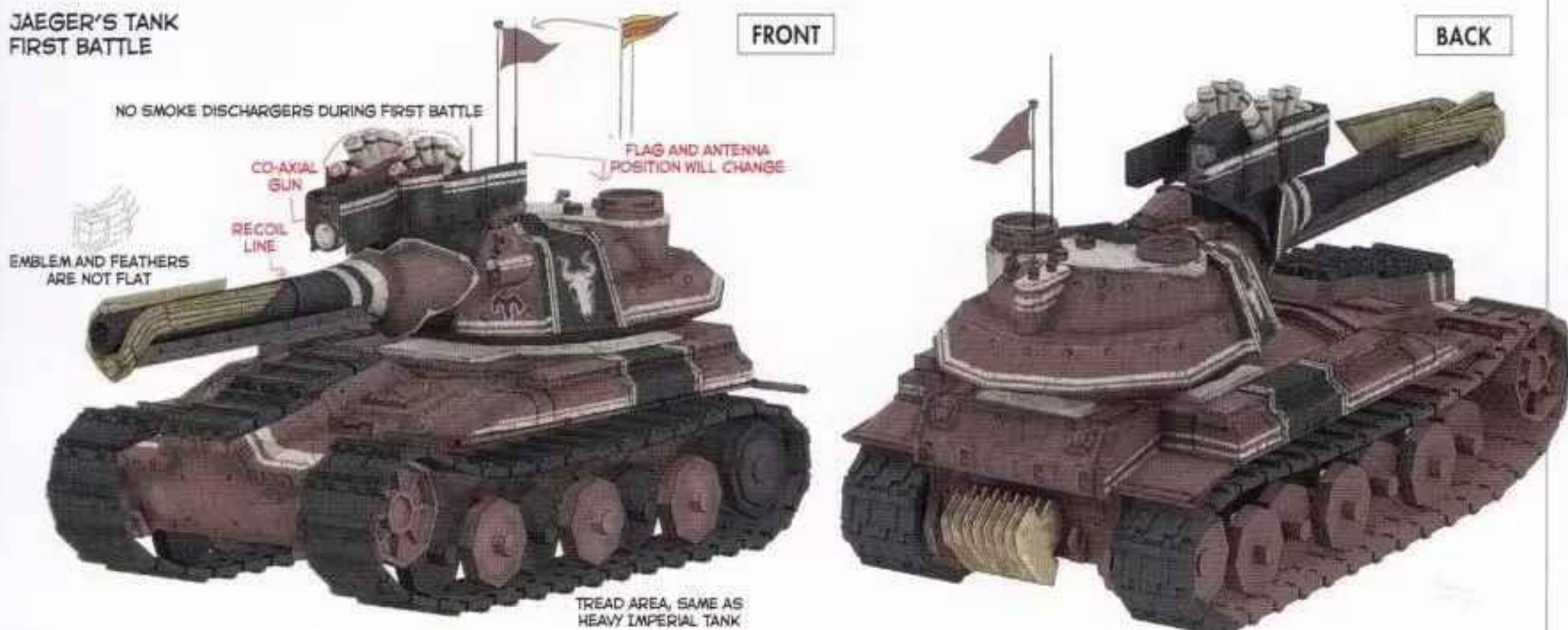
Lupus was later upgraded under the specific instructions of Jaeger, with new coverings protecting the radiator, which proved to be Lupus' greatest weakness. Unfortunately, this set up is more of a burden on the engine, and if forced to operate for prolonged period of time, the engine is in danger of overheating.

The reason why Jaeger went ahead with this design was because he hoped to apply his own unique strategy to its use. It was his plan to have a tank with maximum defense out on the field, and to simply return to base every so often to actively cool the engine down using the powerful cooling devices available there before returning to battle.



DESIGN WORK Lupus/Lupus Regnum

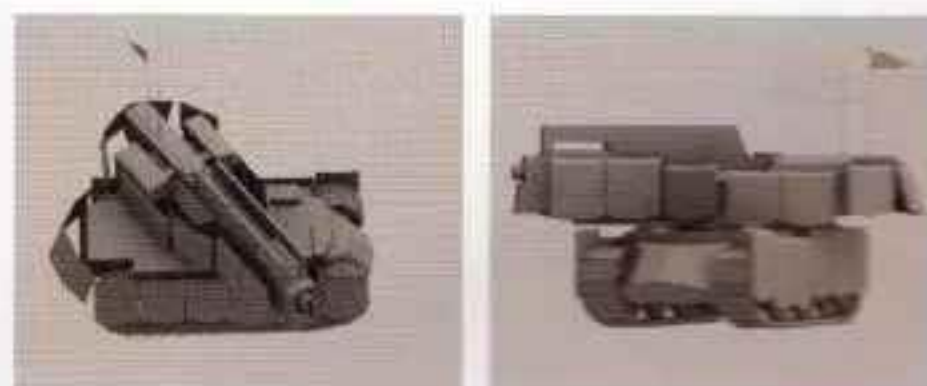
JAEGER'S TANK FIRST BATTLE



SECOND BATTLE



It was a pretty long road getting to the final design for Lupus Regnum. We had a hard time finding the right balance between Jaeger's unique style and a visual style that would still fit into the game world. Lupus Regnum's most unique feature is probably the part that looks like a head with horns. I quite like Lupus Regnum's design and its brazen disregard for what others may think of its appearance. [Tabayashi]



Equus

MACHINE FILE: THE EMPIRE

エーゼル

Equus

DATA

LENGTH: 39M

WIDTH: 4.25M

HEIGHT: 5.69M

WEIGHT: 288T

SPEED: 20KM/H

POWER: 980HP / 1,400RPMX2

ARMAMENT: MUSTELA K5T10 280MM CANNON,
KRIM N-246 46 CALIBER 45MM CANNON,
URANUS 20MM DOUBLE SHOT RAPID-FIRE CANNON X2



Gregor personally designed and developed this heavily armored train. Equus was specifically designed for the broader railways of Europa, and is outfitted with many defensive upgrades. Equus pulls a car mounted with a massive cannon, as well as an armored car with heavy armor plates. The rearmost car has a control room for Gregor.



FRONT

This armored train boasts a 280mm Howitzer. Equus may not seem very well protected when compared to Batomys or Marmota, but none can deny the fact that Equus' firepower was something rarely seen in this or any other war. Though it has not been confirmed, one would assume Equus would require several support cars to operate to its full potential.

SIDE



The Mobile Fortress of Fouzen's Dictator

When the Imperial forces conquered Fouzen, they brought in Equus to guard against the Gallian military and any other parties that might be interested in attacking the Empire. Equus not only defended Fouzen from external threats, but also served to keep the Darcsen prisoners from escaping the labor camps. With its hardened armor and surprising level of mobility, Equus proved to be a very threatening mobile fortress.



With some help from the Darcsens, the bridge upon which Equus sat was rigged with explosives. By taking out the legs of the bridge, the Gallian militia was able to send Equus and everyone aboard the armored train into the depth of the Fouzen river.



Dromedarius

MACHINE FILE: THE EMPIRE

カメル

Dromedarius

DATA

LENGTH: 7.16M WIDTH: 3.72M

HEIGHT: 3.23M WEIGHT: 48T

SPEED: 40KM/H

POWER: 720HP / 2,000RPM

ARMAMENT: MARL E5 FLAMETHROWER,
KRIM M-312 12 CALIBER 12MM CANNON,
TULA NPA COMBUSTION BOMB PORT,
URANUS .62MM TANK GUN

FRONT



Based on the design of the Heavy Imperial Tank, Dromedarius was given the appropriate upgrades to prepare it for regional battle. With the flamethrower being only the first of many fire-based weapons, Dromedarius is best suited for taking out infantry.

Since it had already been decided that Dromedarius would be deployed at the battle on the Naggiar Plains, Dromedarius' treads and wheels were modified to allow for greater freedom of mobility over the terrain the Empire expected to find there, and the engine's output levels were also upgraded.

SIDE



Dromedarius *DESIGN WORK*

NAGGIAR BOSS TANK
2 APPEAR SIMULTANEOUSLY

THE CANNON WILL BE
CHANGED TO A RAGNA-BEAM

TANK NUMBERS WILL
BE "R1" AND "R2"

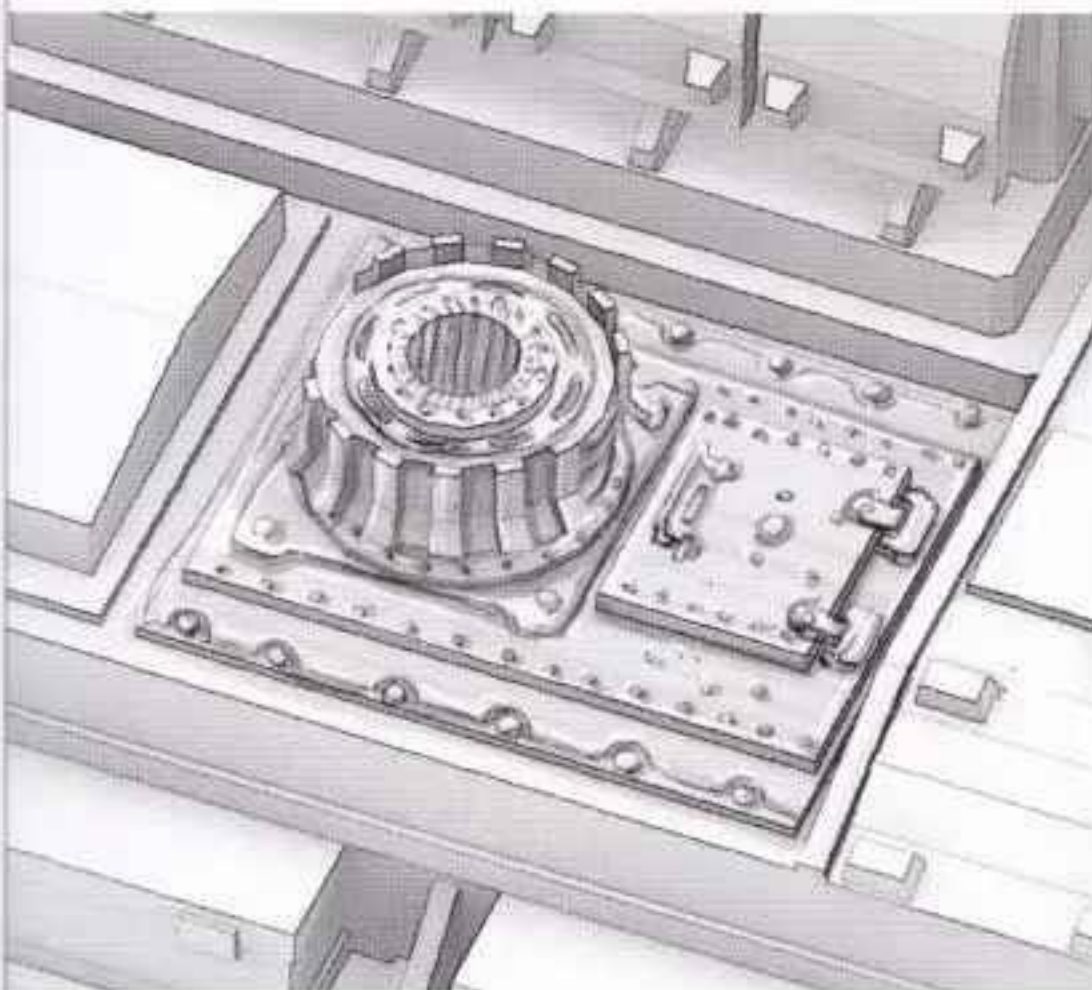
REMOVE

THIS PART IS BEING
CHANGED INTO A
NAPALM GRENADE
LAUNCHER

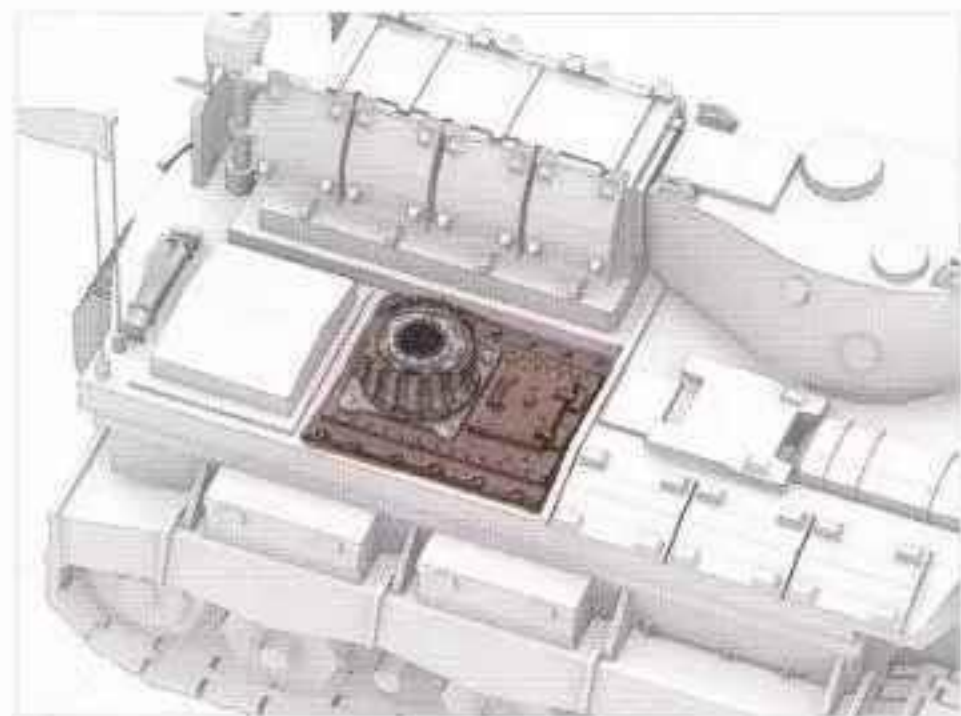
EARLY DESIGN AND EDIT NOTES

This tank was derived from the heavy tank. The ammo store at its rear carries the fuel for the flamethrower. This type of tank handles itself well against infantry and buildings alike. The 122mm Howitzer located at its front ended up being independently placed.

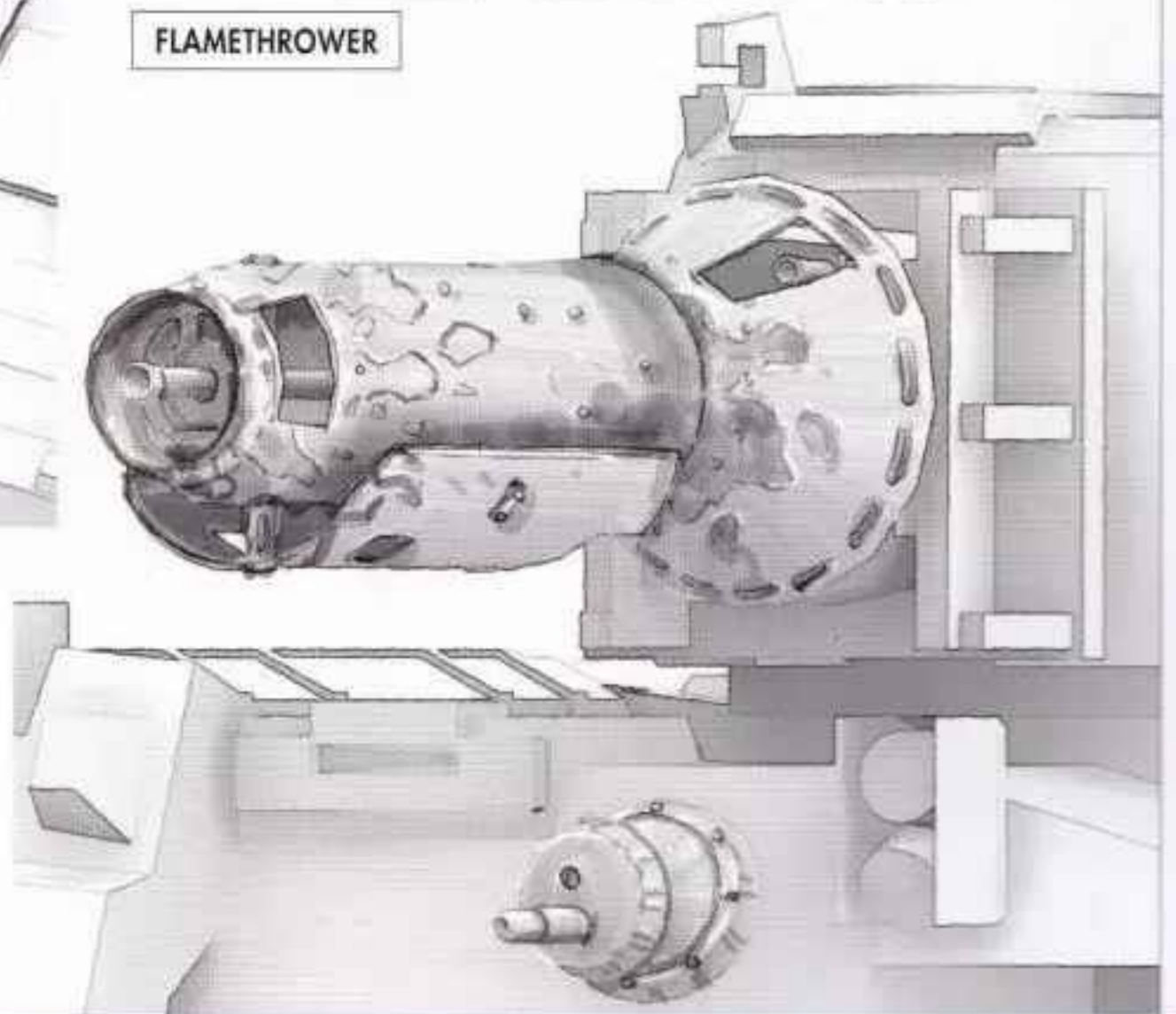
NAPALM GRENADE LAUNCHER



FLAMETHROWER



Dromedarius has a combustion bomb launcher built into it to stop infantry from getting too close. Since the combustion bomb is launched and detonated with the warhead nearly parallel to the ground, the resulting blast is quite effective against infantry and unarmored vehicles, but does not cause any significant damage to armored vehicles.



Batomys

MACHINE FILE: THE EMPIRE

ゲルビル

Batomys

DATA

LENGTH: 20.11M WIDTH: 10.03M
 HEIGHT: 8.17M WEIGHT: 245T
 SPEED: 30KM/H POWER: 1,200HP / 2,400RPM X2

ARMAMENT:

ZAVOD 18 CALIBER 340MM RAGNACANNON,
 ZAVOD 12 CALIBER 340MM CANNON X2,
 KRIM N-520 20 CALIBER 122MM CANNON,
 URANUS 9MM MACHINE GUN X6

This giant tank has been known to carry Maximilian, the commander general of the Imperial forces. Maximilian took a tank specifically designed for laying siege to castles and fortresses, and added his own upgrades to create Batomys. The main body was reinforced, and a ragna-cannon was installed. Batomys played an important role in the taking of Ghirlandaio.

BACK



FRONT



Maximilian's Massive Tank

This massive tank sits at 20m in length and 245t in weight, but the mighty size and weight of this tank aren't its most impressive features. Despite its physical bulk, Batomys is capable of speeds up to 30km/h, and it is this surprising mobility that makes it such a considerable threat. Batomys boasts uncanny off-road capabilities as well, and can keep up with even the most mobile infantry on uneven terrain to participate in charges on enemy lines.

SIDE



A Multi-Turret Tank with a Ragna-Cannon as the Main Gun

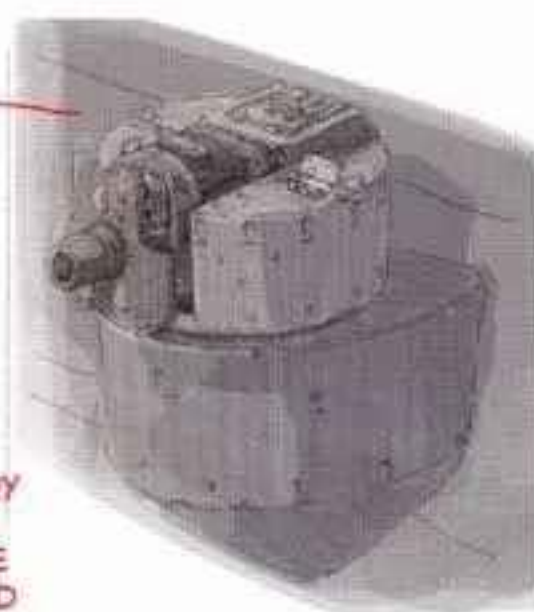
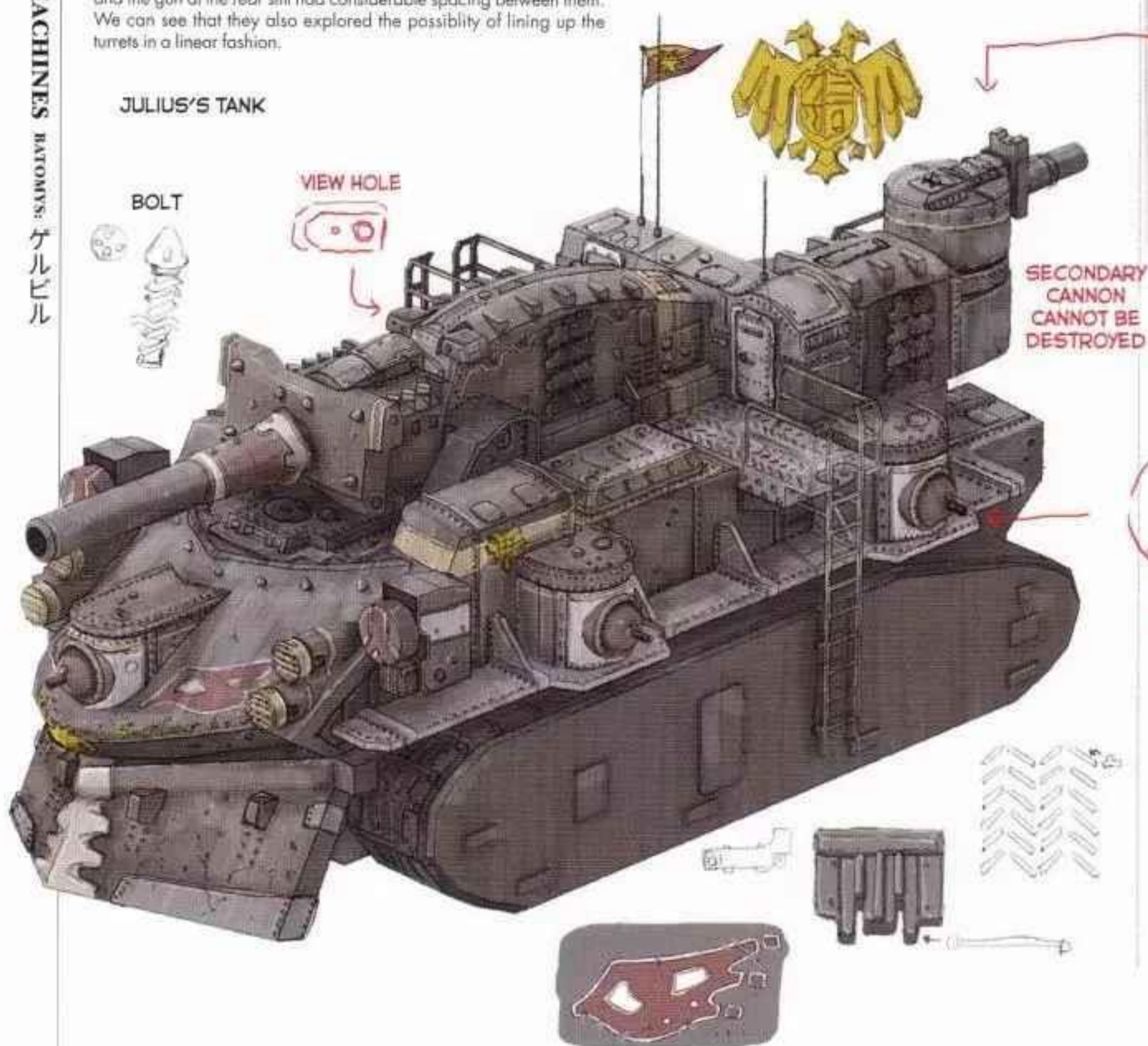
Batomys' deadly arsenal includes three 340mm cannons, one 122mm cannon, and six 9mm anti-infantry rapid-fire guns. Batomys may be smaller than Marmota, but it is certainly not less threatening when it comes to firepower, as it is one of the few tanks armed with a 340mm cannon. The main ragna-cannon is backed up by two cannons on either side, and the focused fire from these three cannons allows Batomys to burst through most enemy bases without so much as slowing down.



DESIGN WORK Batomys

This is an early design draft for Batomys that was done back during the phase when Maximilian was still called "Julius". The secondary cannons had not been placed on the front plate area yet, and the gun at the rear still had considerable spacing between them. We can see that they also explored the possibility of lining up the turrets in a linear fashion.

JULIUS'S TANK



EVERY TURN, THE GUN IS RETRACTED AND THE COVER ROTATES



We plunked one of the Imperial naval guns onto Batomys for its main gun. Batomys got its Japanese game name (Gerbil) from the German tradition of naming giant weapons after rodents. The first time I saw Batomys stand against Welkin's tank in the game, the sheer scale of the battle both tickled the tank geek in me and took me aback at the same time. (Tabayashi)

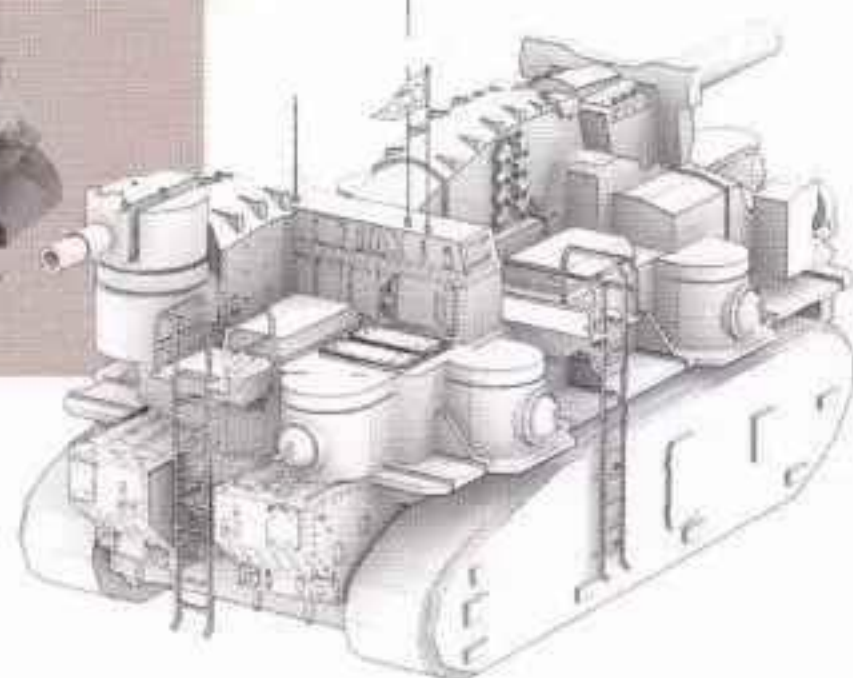
3D MODELING



The mechanical details started in 3D. Once we had the basic model done, we brought it back to the 2D world where I added details to the surface. After getting my 2D drawings approved, I handed the 3D model and 2D drawings to the mech modeler to produce the final product. The perks of working in this way is that the 3D model allows me to get a better idea of how the unit will appear and move in the game, which helps me to ensure that the perspective won't be off, that I won't have to start over from scratch if the rendering wasn't done appropriately for one angle. Working with both 3D and 2D materials also helps to prevent misunderstandings. (to be continued...) (Tabayashi)



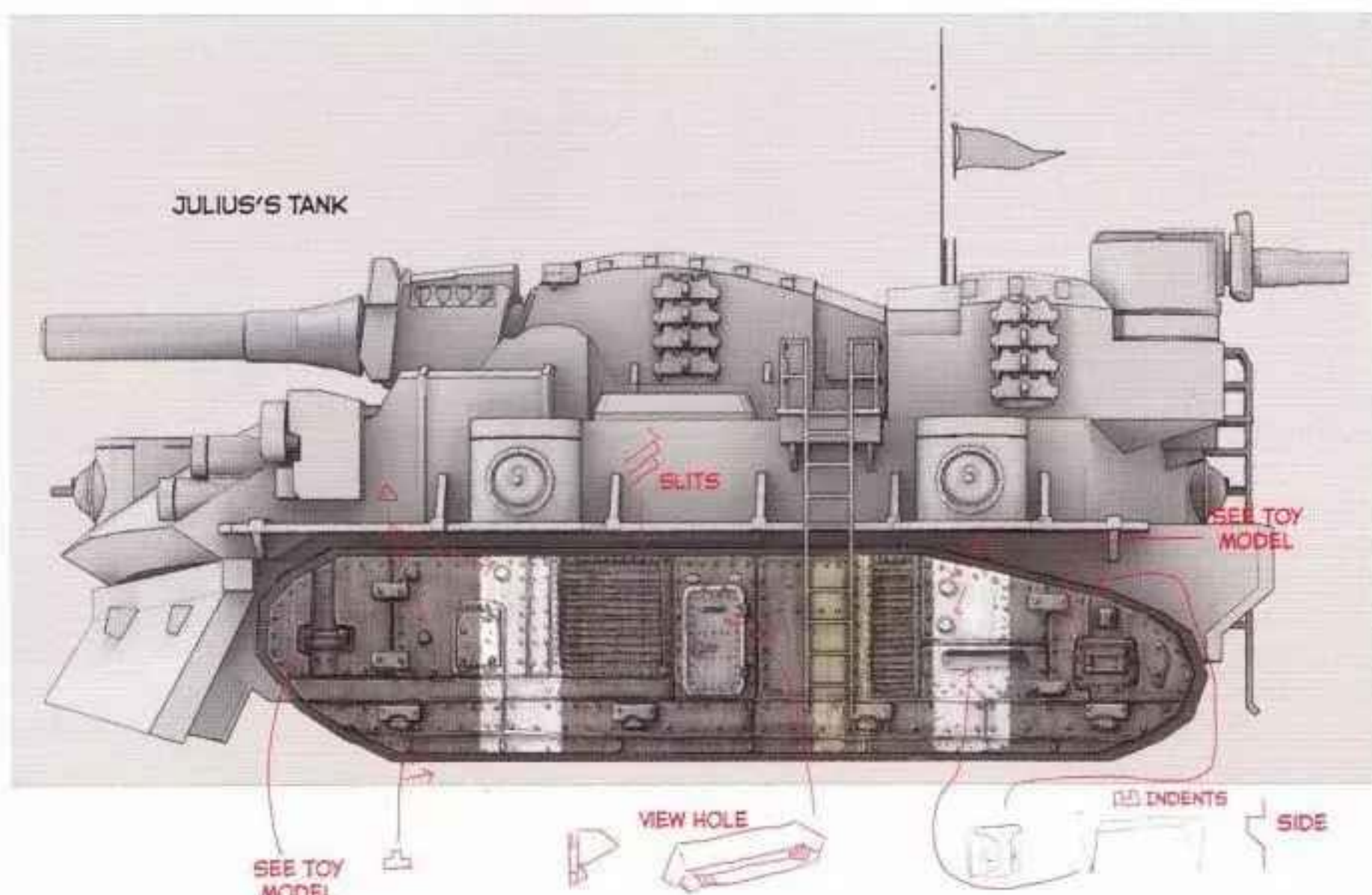
The images showing Batomys with human figures and Edelweiss help to illustrate its grand size. It may be difficult to truly imagine how difficult operating Batomys would be, but considering the fact that it would require at least an observation unit and ammo supply vehicle to function at its full potential, you can get an idea that Batomys would need to be operated by a full battalion of troops.



SIDE DETAILS

The ladders may seem like obvious vulnerabilities in Batomys' defenses, but the powerful recoil that follows every shot of its naval gun would make it nearly impossible for any infantry to cling to Batomys' side during battle. Not to mention Batomys is outfitted with several gun ports on its sides to ward off any enemy troops approaching by foot.

(continued from previous page...) Drawbacks of this method include the inability to sneak in unique movements. When creating mechs, I tend to want to add a bit of "unrealistic" stretching or curving if it means adding to the overall coolness of its presentation. Unfortunately, we're not a place yet where we can really expect that sort of thing from a real-time game model. So, with the accuracy, speed, and quality offered, the workflow starting with the 3D model is the best option we currently have. (Tabayashi)

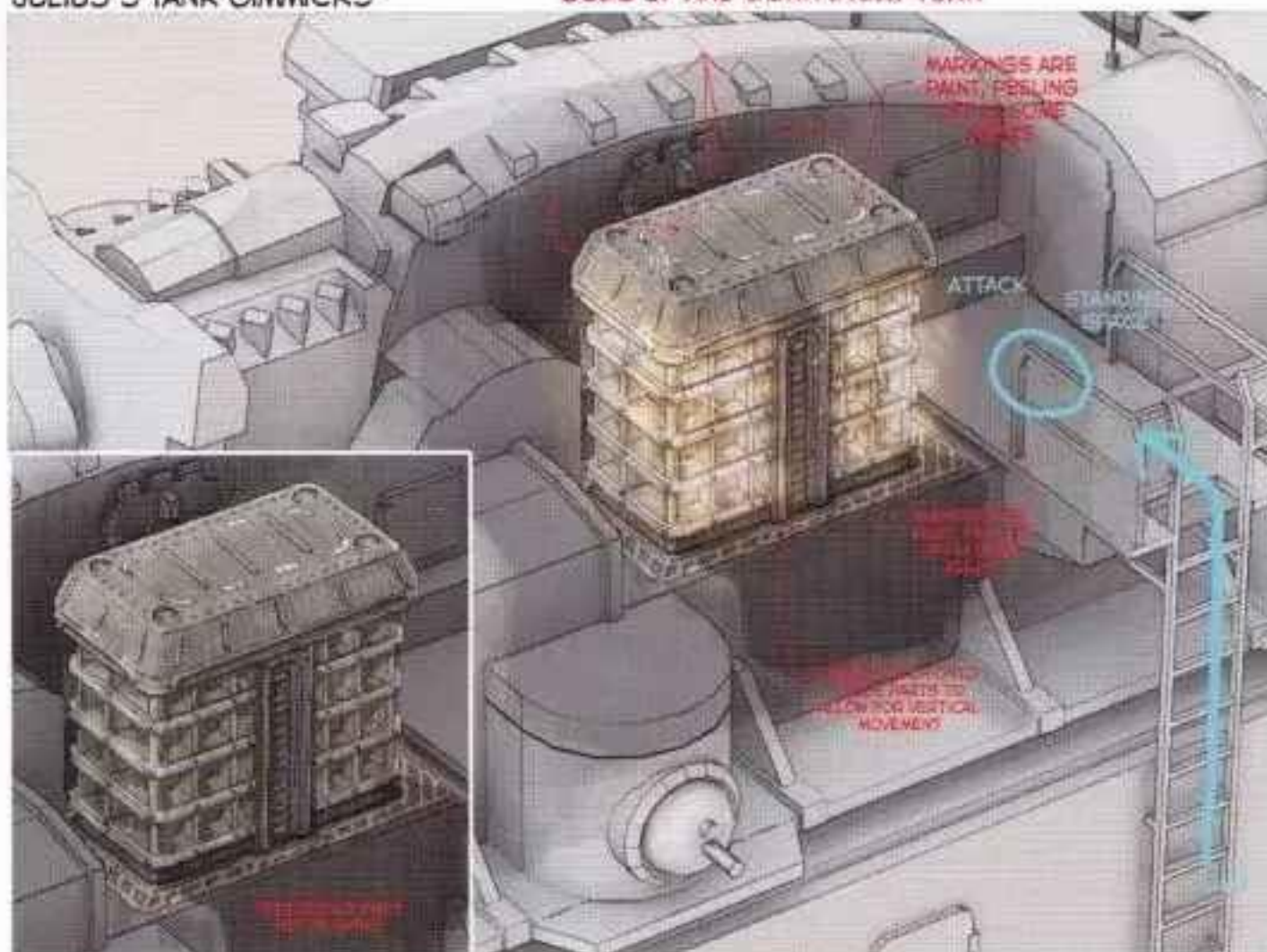


RADIATOR GIMMICKS

#1-1

JULIUS'S TANK GIMMICKS

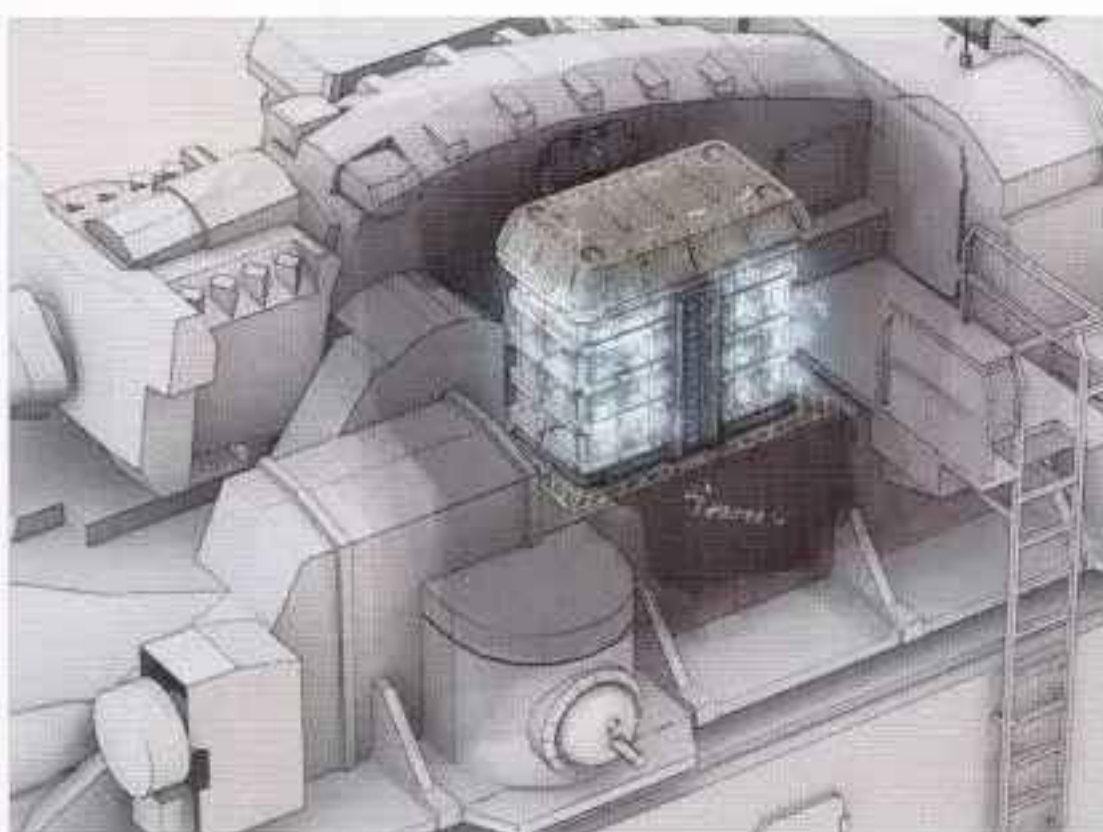
GOES UP AND DOWN EVERY TURN



Though the radiator wouldn't need to be exposed under normal circumstances, the use of ragna-cannons presents a serious risk of overheating. Batomys' radiator is exposed to allow for maximum release of heat and efficient cooling of its systems. The levels of heat produced make it impossible for the ragna-cannon on Batomys to be fired too often in a short amount of time.

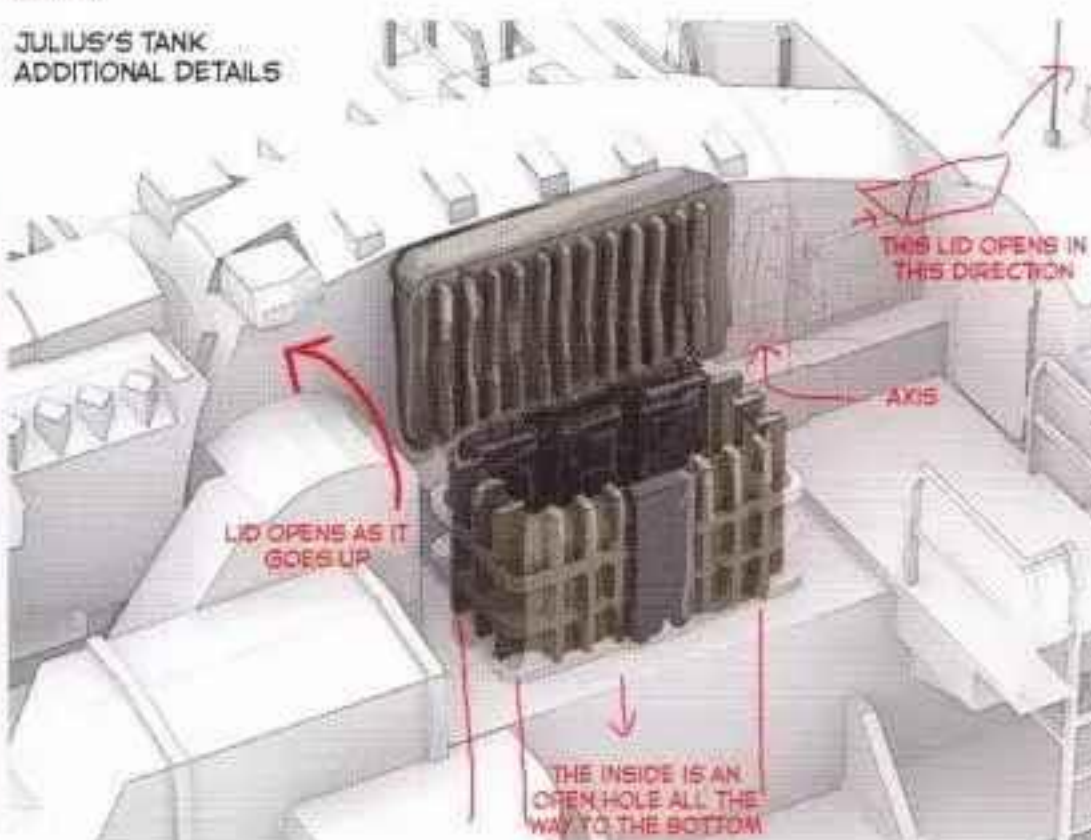
Considering Batomys' massive body and the Zavod 18 caliber 340mm ragna-cannon it's equipped with, it needs a large radiator to compensate for all the heat that is produced by its operation. Maximilian was displeased with the notion of having the radiator dangerously exposed to enemy fire, so he gave orders to have it completely concealed within the body of the tank until it needed to actually release heat, at which point it would be exposed to the air. This "upgrade" had several issues, including the fact that such a complex mechanism would add to the overall weight of Batomys and that it would be highly costly. Fortunately for Maximilian, these alterations were approved due to the fact that Batomys was a special tank that was upgraded solely for his use, and was not intended for mass production. (knowing the Empire, though, I'd suspect that they created at least 2 or 3 Batomyses...) With its rapid-fire guns, radiator, and ladders, Batomys has about as many gimmicks as an entire game map, which caused no end of headaches for the planners and modelers alike. I think our "3D first" approach really helped us to get through this particular unit with minimal stress, errors, and unnecessary edits. (Tabayashi)

#1-2



#1-3

JULIUS'S TANK ADDITIONAL DETAILS



Marmota

MACHINE FILE: THE EMPIRE

マーモット

Marmota

DATA

LENGTH: 142.5M WIDTH: 35.2M
 HEIGHT: 35.8M WEIGHT: 16,200T
 SPEED: 25KM/H
 POWER: 208,000HP TOTAL
 ARMAMENT:
 VALKOF,
 MUSTELA 800MM CANNON X2,
 MUSTELA 340MM CANNON X2,
 KRIM N-6MX 130MM CANNON X19,
 URANUS 37MM RAPID-FIRE CANNON X12

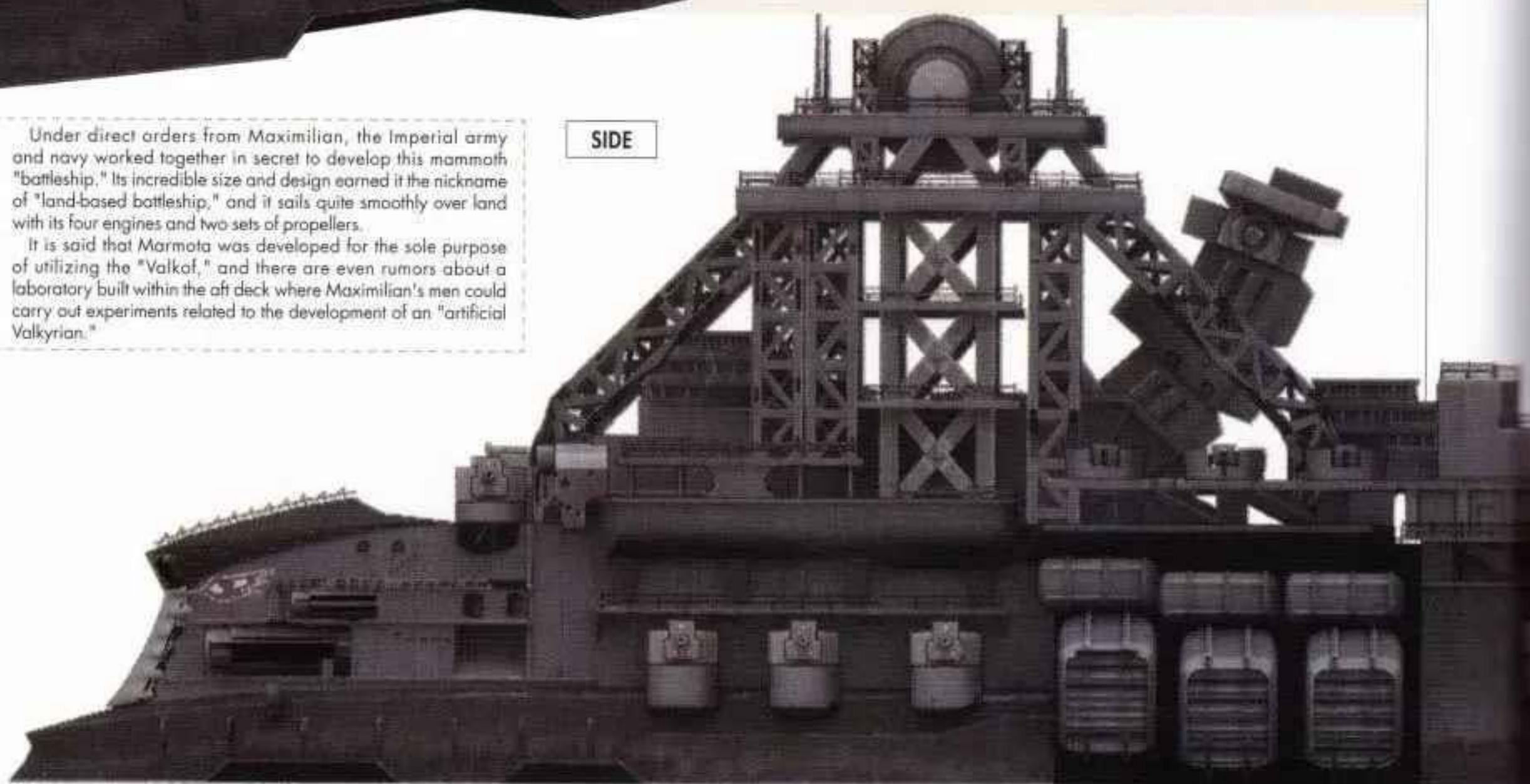
FRONT



SIDE

Under direct orders from Maximilian, the Imperial army and navy worked together in secret to develop this mammoth "battleship." Its incredible size and design earned it the nickname of "land-based battleship," and it sails quite smoothly over land with its four engines and two sets of propellers.

It is said that Marmota was developed for the sole purpose of utilizing the "Valkof," and there are even rumors about a laboratory built within the aft deck where Maximilian's men could carry out experiments related to the development of an "artificial Valkyrian."

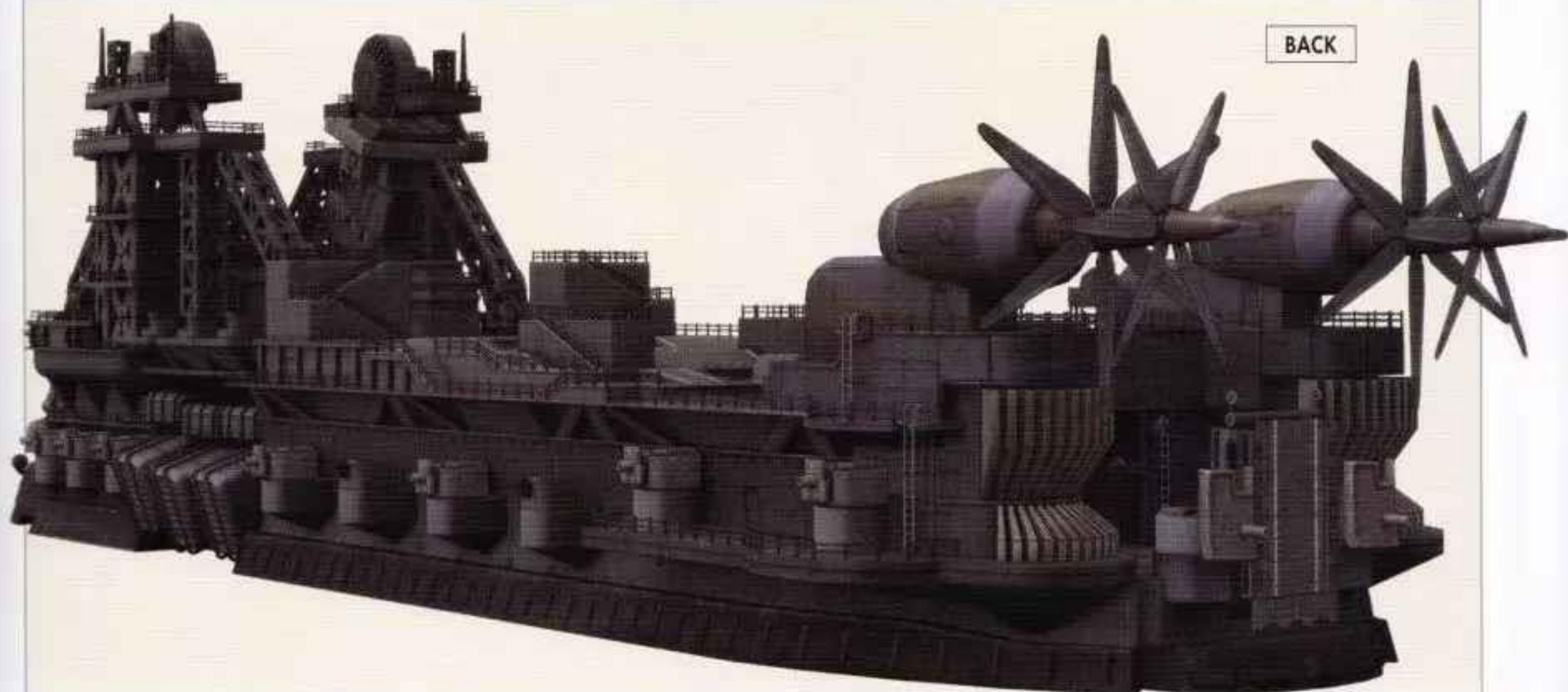


Maximilian's Ultimate Vehicle

Weighing in at 16,200t, Marmota can easily be classed as an equal to any heavy cruiser. Though it is not seaworthy, Marmota's engines, treads, and hover propellers allow it to glide over land. The 800mm cannon situated at Marmota's bow is easily the largest cannon both inside and outside of the Empire. But even that impressive cannon is not the pinnacle of Marmota's offensive capabilities, as it was designed to be mounted with the ultimate energy weapon of the ancient Valkyrians, the "Valkot."



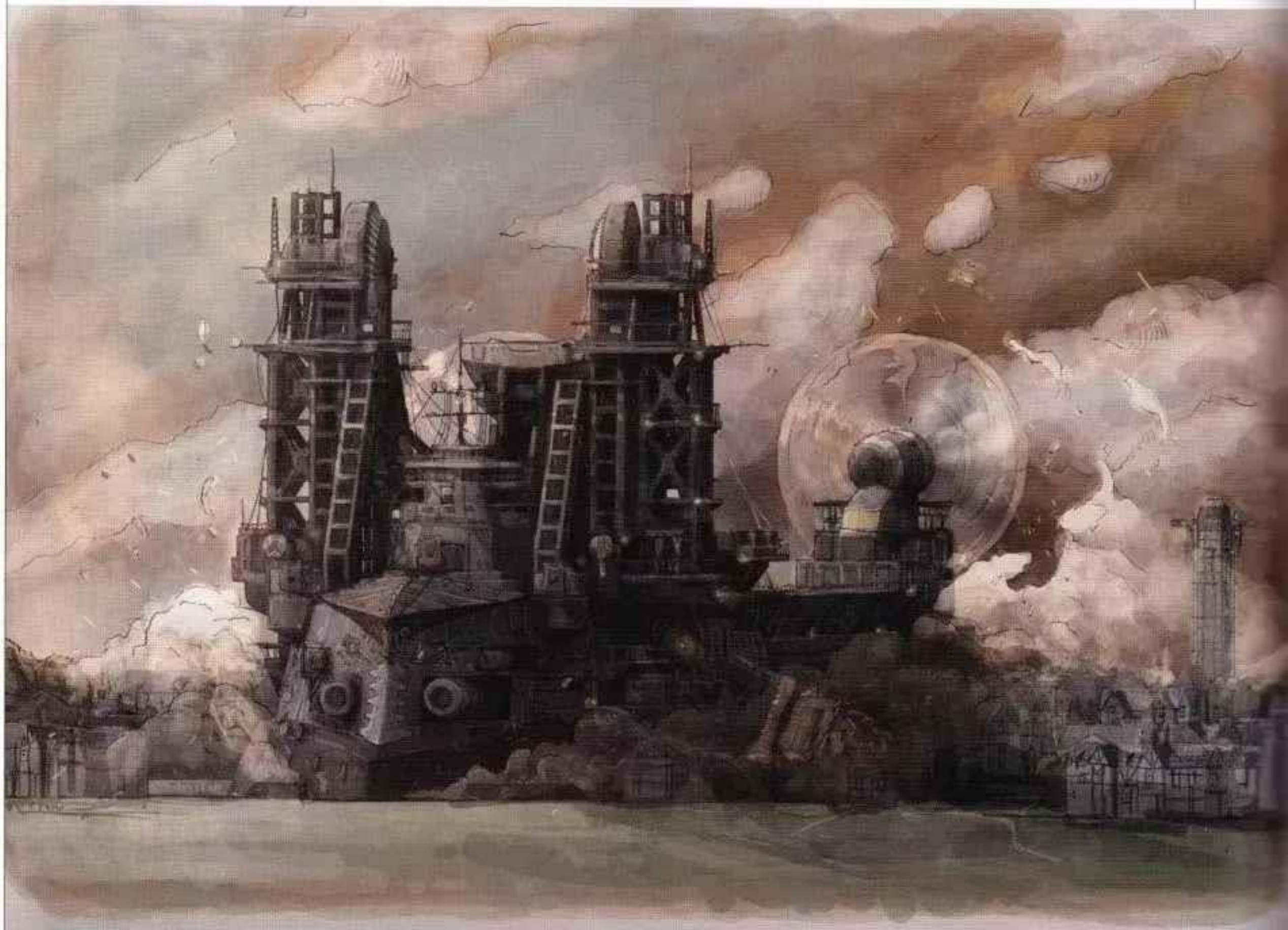
BACK



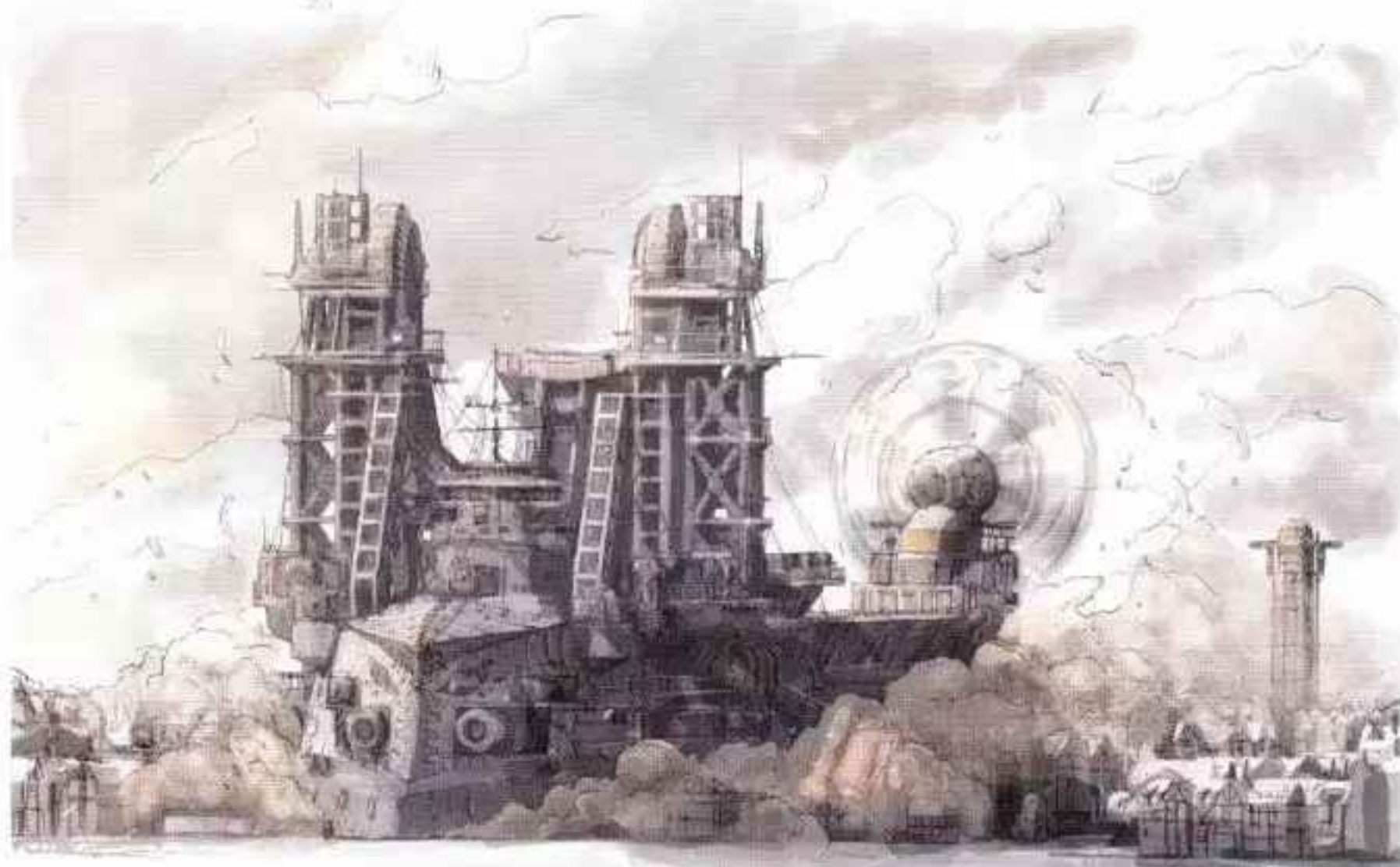
DESIGN WORK Marmota

Being 35.8m tall, Marmota is about as tall as a 10 storey building. The sight of such a towering bulk moving at speeds of up to 25km/h is quite intimidating to say the least. As the epitome of tactical weaponry in a full-scale invasion, Marmota's target, as well as everything between the behemoth and its target, have little option but to fall before its might.

IMAGE OF MARMOTA ADVANCING



ROUGH DRAFT

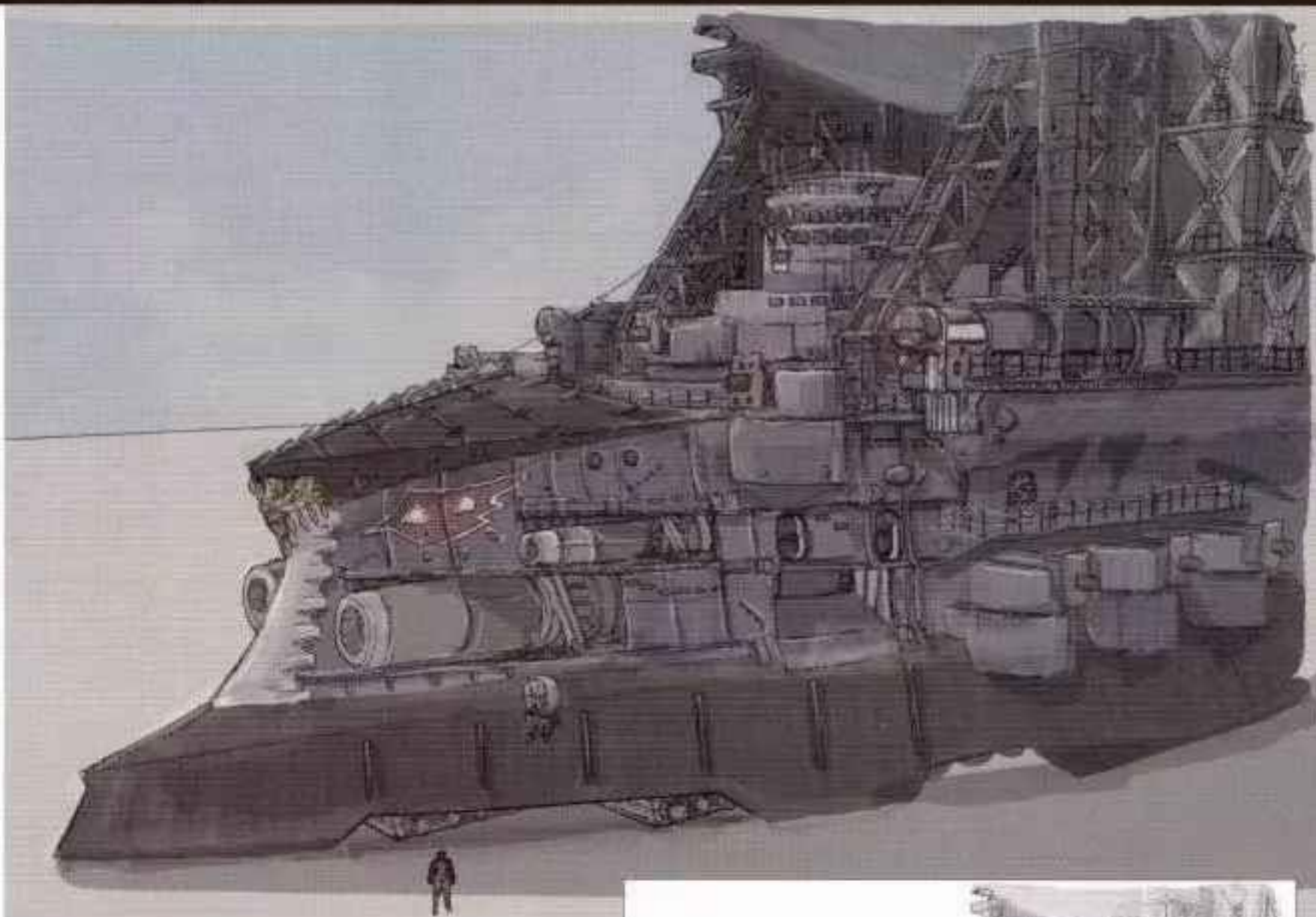


We started brainstorming early on about what the final "spectacle" of the game would be. We considered things like really big tanks or multi-legged tanks, and we absolutely agreed that something as ridiculous as a land-based battleship would never fit into the world of "Valkyria Chronicles". Through the magic of stubborn design, however, we offer you Marmota. Honjou was designing a lot of fun and cool "land-based battleships," (unrelated to the "Valkyria Chronicles" project) so having those as references really helped. (Tabayashi)

BOW

As with Batomys, most of Marmota's firepower is focused towards the front of the craft. The mind-boggling length was more due to the fact that Marmota was designed to hold the Valkof. Considering the outlandish cost and technology required to manufacture and operate something like Marmota, it is highly unlikely that other countries could produce such a monstrous creation. If this or any other world were ever to witness a battle between two Marmotas, they would most likely have to pull up alongside each other to attack, making the front-heavy arsenal quite useless. Fortunately for Maximilian, this is not something he would have to worry about in his lifetime.

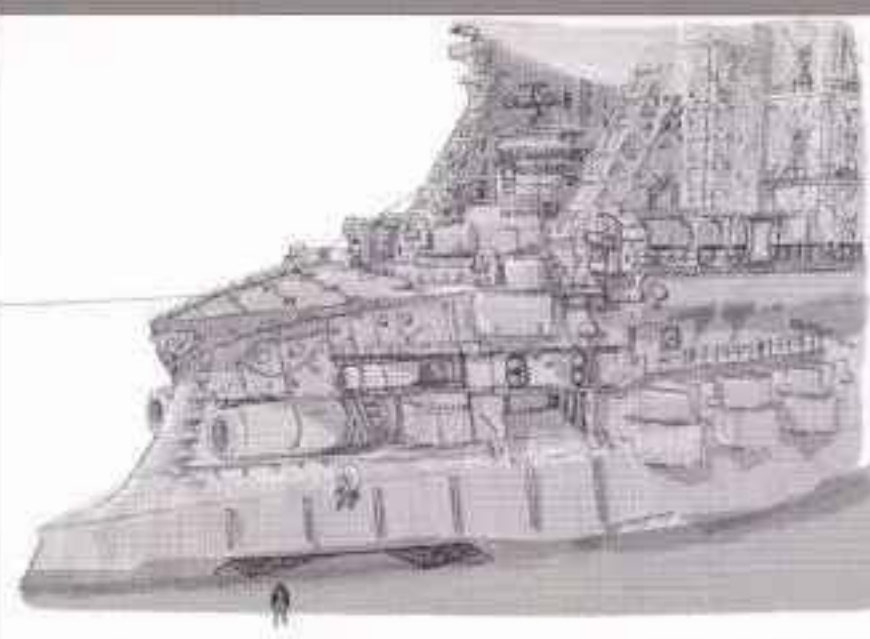
I wanted the eye to be drawn to the bow of Marmota, so I vaguely shaped it like a face. Even with this slightly odd shape, I felt it still lacked the impact I was looking for, so I went so far as to add obvious "eyes." This look is something you often see on the nose of airplanes, but adding "eyes" to a weapon gives it an ominous creepy factor that somehow also makes it quite appealing. Many normal ships are still designed with the "face" at their bows. (Tabayashi)



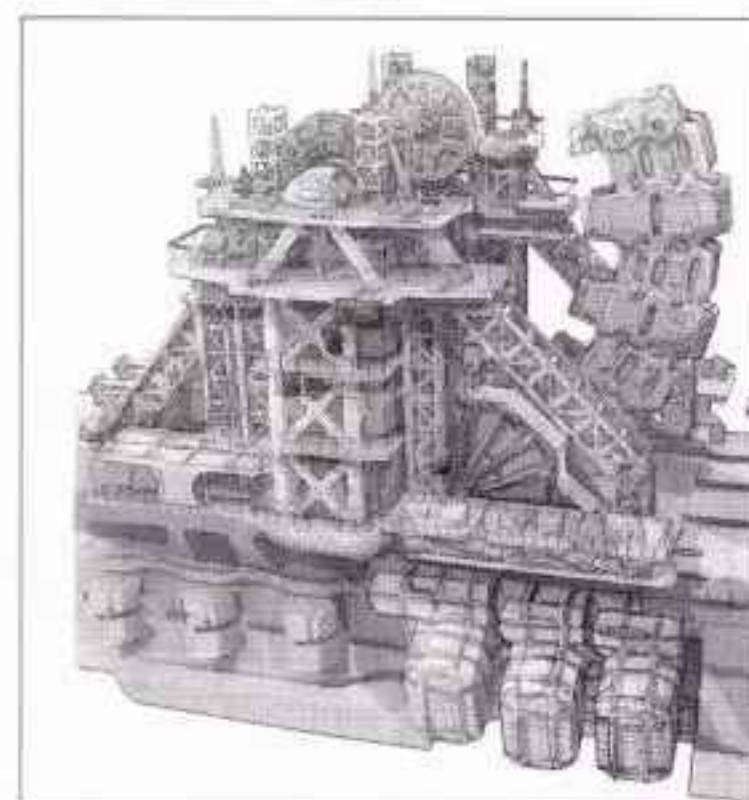
VALKOF ATTACHMENT FOUNDATION



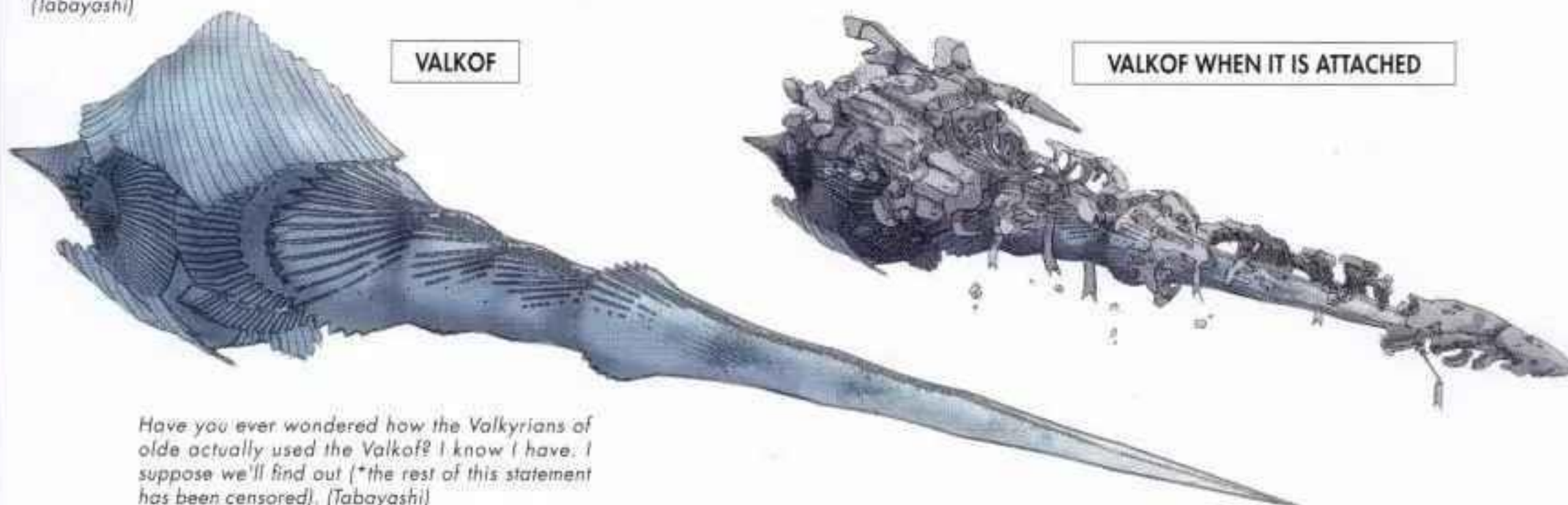
I packed in a lot of stuff here, like shapes and structures inspired by rocket launchers and scaffolds. I was really going for the "What the hell...?" reaction. The part that actually holds up the Valkof is supposed to look like the spine of a great beast. (Tabayashi)



ROUGH DRAFT OF BOW



VALKOF

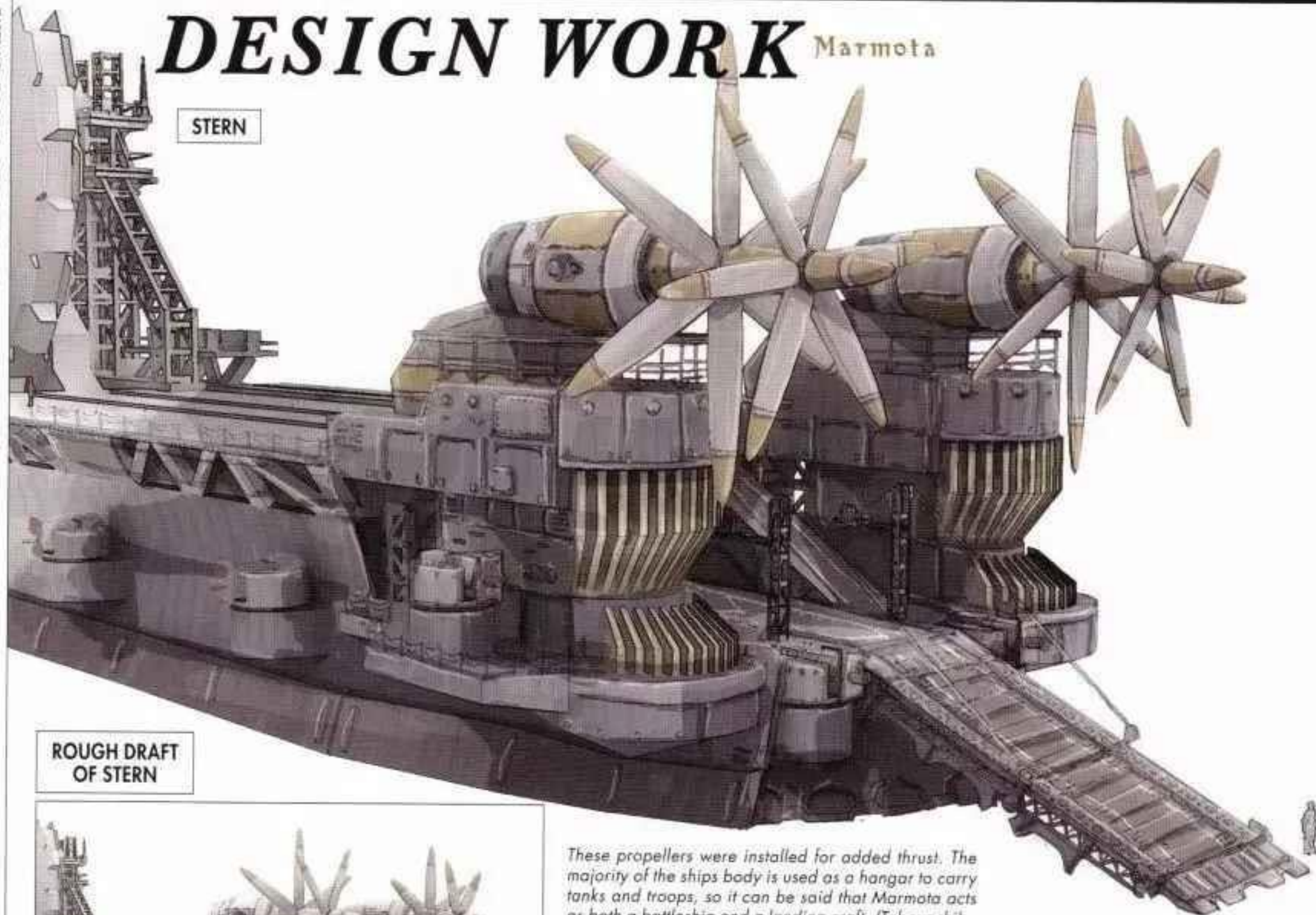


VALKOF WHEN IT IS ATTACHED

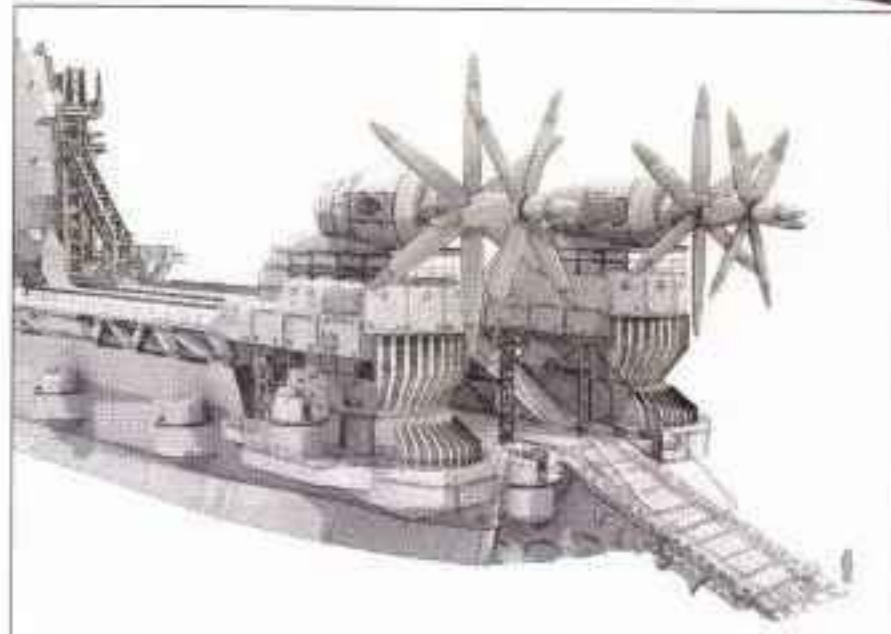
Have you ever wondered how the Valkyrians of olde actually used the Valkof? I know I have. I suppose we'll find out (*the rest of this statement has been censored). (Tabayashi)

DESIGN WORK Marmota

STERN

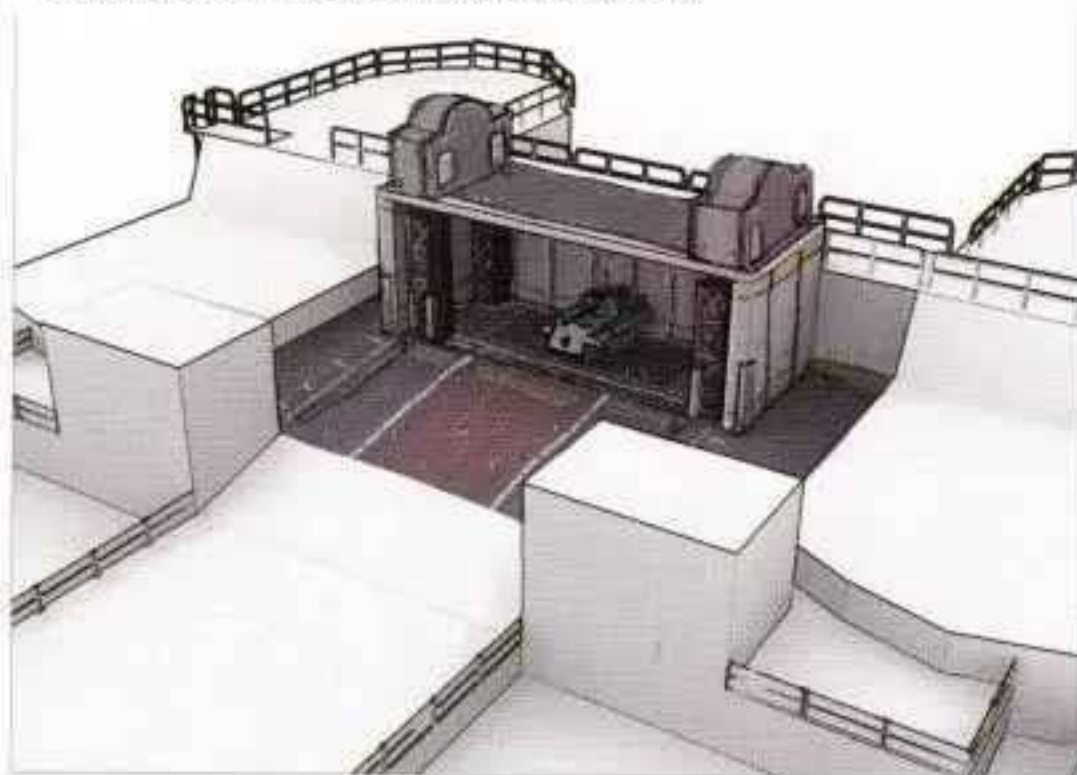


ROUGH DRAFT OF STERN

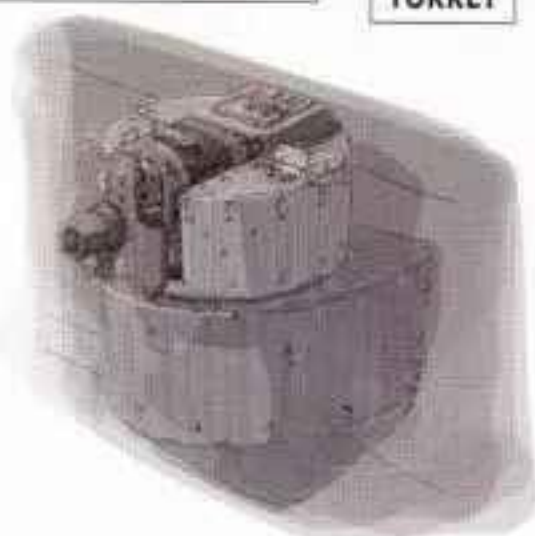


These propellers were installed for added thrust. The majority of the ship's body is used as a hangar to carry tanks and troops, so it can be said that Marmota acts as both a battleship and a landing craft. (Tabayashi)

MARMOTA STERN - ELEVATOR
(STARTING POINT FOR SECOND MARMOTA BATTLE)

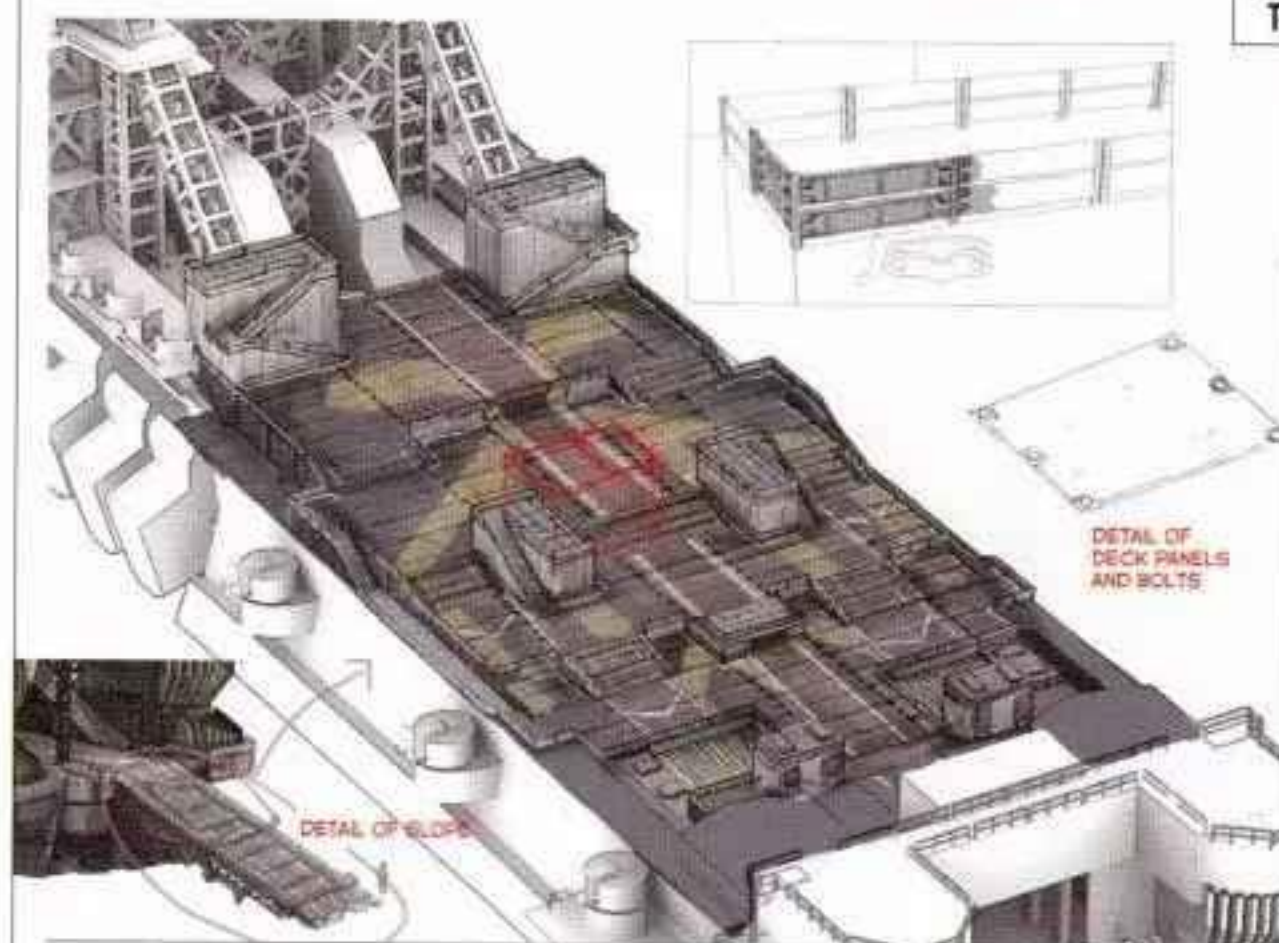


TURRET



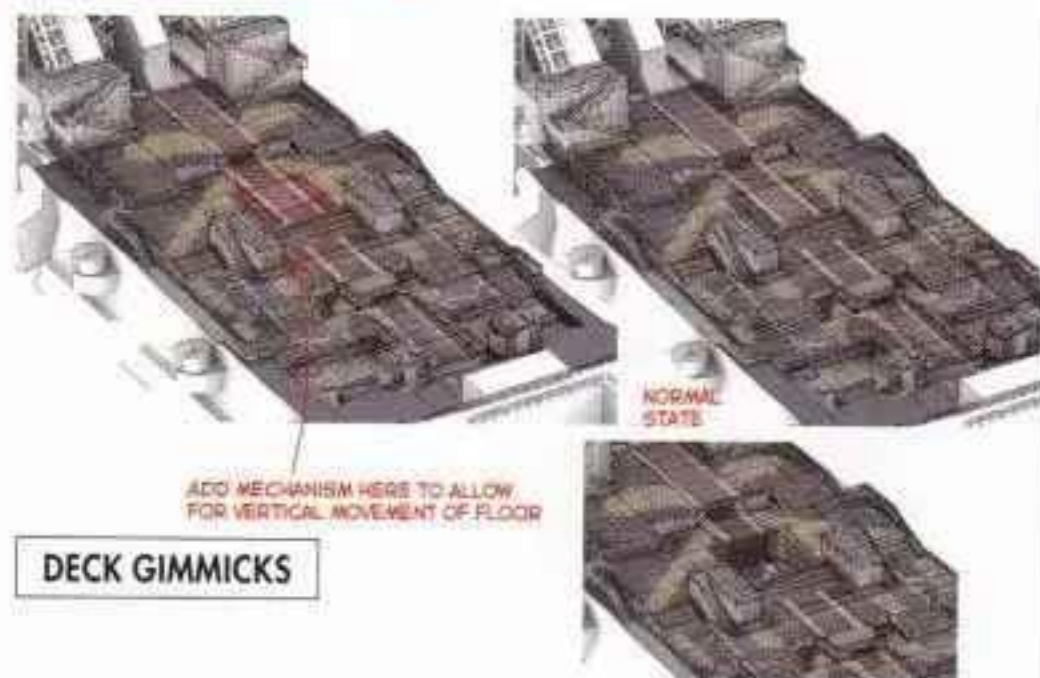
This is the "Krim N-6MX 130mm Cannon." Krim is located in the western lands of the Empire, and is the highest-producing weapons manufacturing region under Imperial rule. Generally speaking, the "N" indicates a tank cannon, whereas an "M" would indicate a mortar. (Tabayashi)

STERN DECK



TANK ELEVATOR

ADDITIONAL GIMMICKS FOR MARMOTA DECK



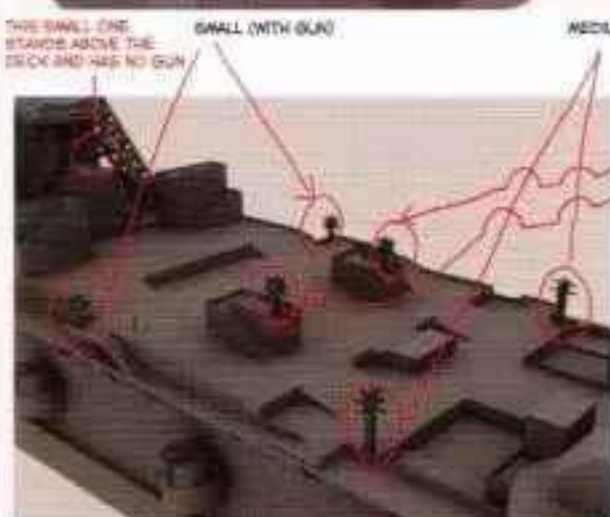
DECK GIMMICKS

This is Maximilian's mobile "artificial Valkyrian research facility." It involves lots of complex mechanisms. (Tabayashi)

ELEVATOR LOWERED
THE DEEPER THE BETTER

ENERGY SUPPLY TOWER

MARMOTA - THE TOWERS THAT SUPPLY ENERGY TO MAXIMILIAN



7 IN TOTAL



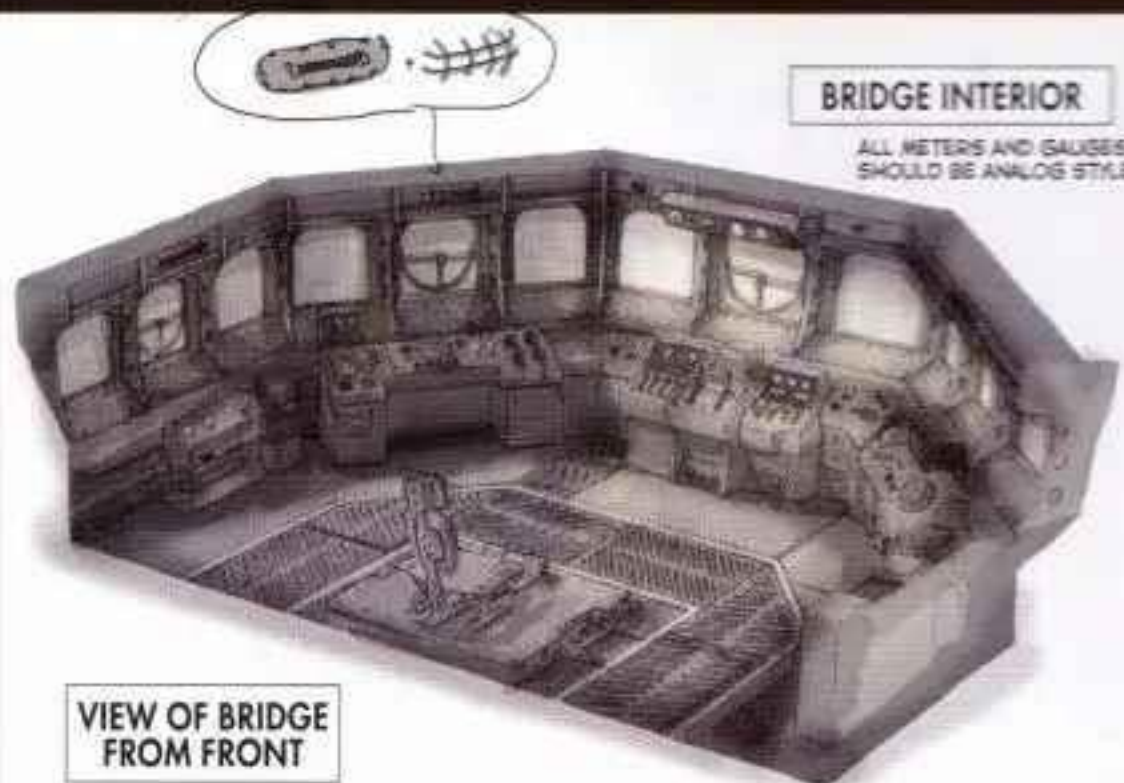
REFER TO MAXIMILIAN'S TANK IMAGES FOR GUN PORTS



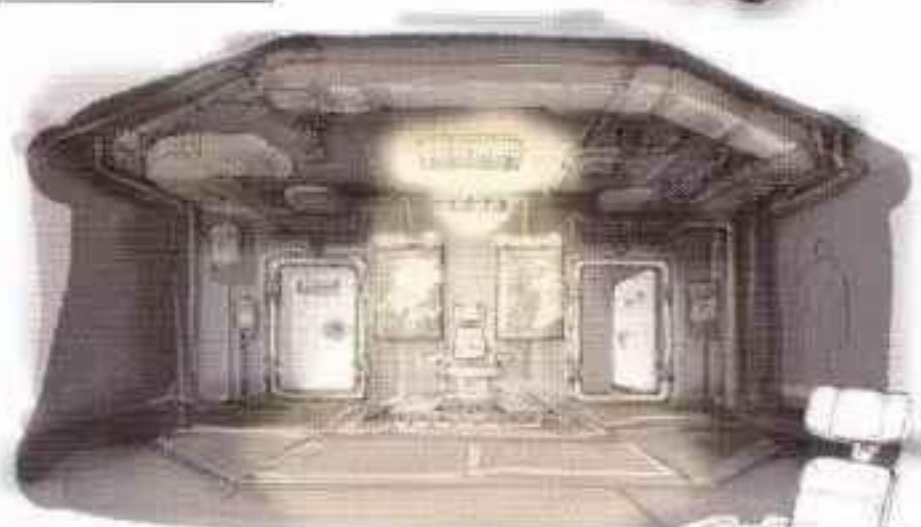
CYLINDER PART CAN ROTATE 360 DEGREES



SWILL (ATTACKS BY FOOTSOLDIERS INEFFECTIVE)

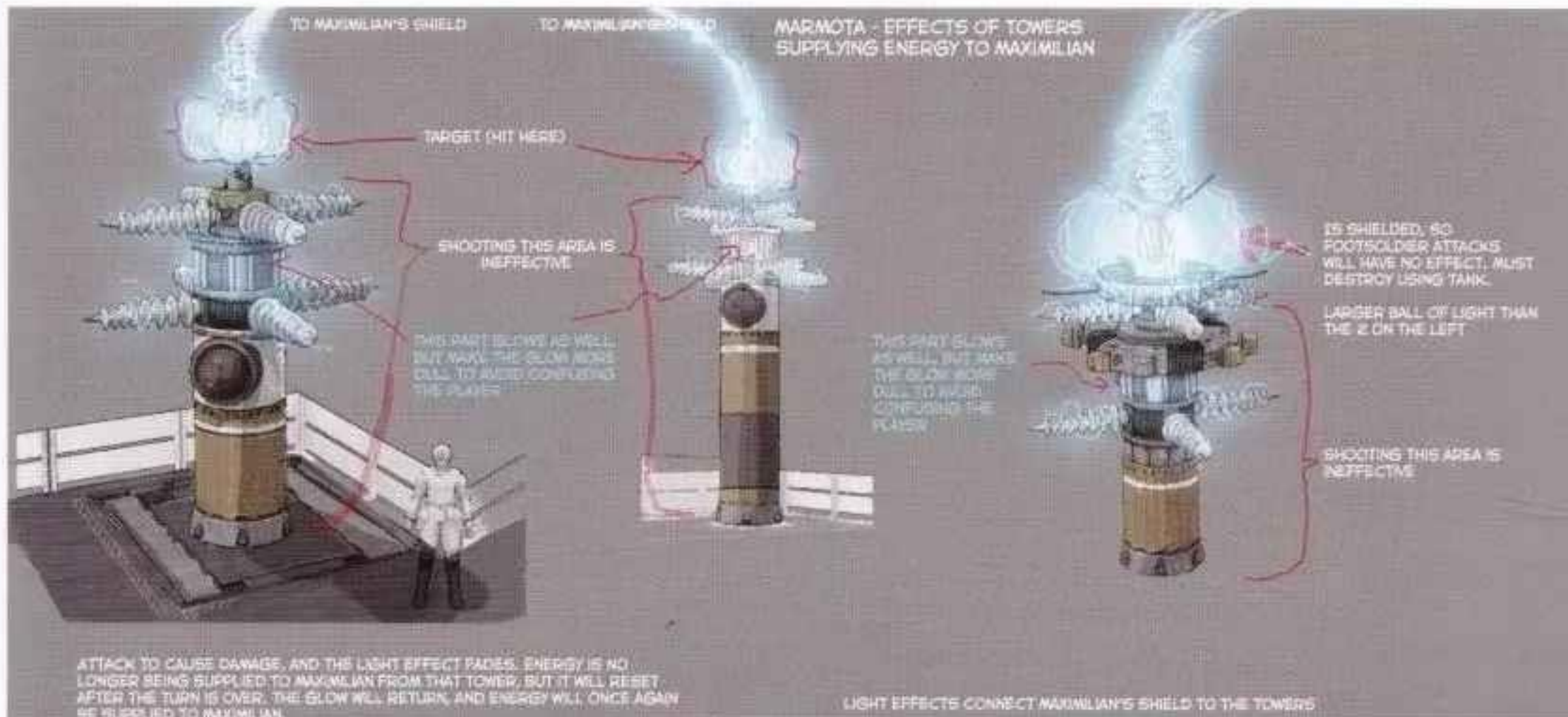


VIEW OF BRIDGE FROM FRONT



SEAT

The width of the seat and the positioning of the armrests were designed with Maximilian's extravagant costume in mind. Perhaps in consideration for Marmota's considerable total weight, an internal view reveals many areas that have been hollowed out to reduce Marmota's weight as much as possible. (Tabayashi)



ENERGY SUPPLY GIMMICK

It is the planner's job to think of the "gaming" side of making a game, and I had to include many tiny detailed notes in the designs of these towers to ensure that the planner's vision was not misinterpreted. I think the sheer volume of text does a good job of illustrating the difficulties I faced with this part of the game. (Tabayashi)

Light Imperial Tank

MACHINE FILE: THE EMPIRE

帝国戦車

Light Imperial Tank

FRONT

DATA

LENGTH: 6.69M WIDTH: 3.02M

HEIGHT: 3.24M WEIGHT: 24T

SPEED: 45KM/H POWER: 330HP / 1,800RPM

ARMAMENT:

KRIM N-237 37 CALIBER 45MM CANNON,
KRIM M-210 10 CALIBER 85MM HOWITZER,
URANUS 7.62MM TANK GUN



This tank was developed after EW1, and was heavily used in EWII. This Light Imperial Tank is an epoch-making vehicle that was developed during the time when tactical emphasis was being shifted to a higher level of mobility and better communication between troops.

This model was used for a very long time after its initial introduction to the field, and in wars following EWII, its firepower proved sorely lacking in comparison to the tanks of the Federation.

SIDE

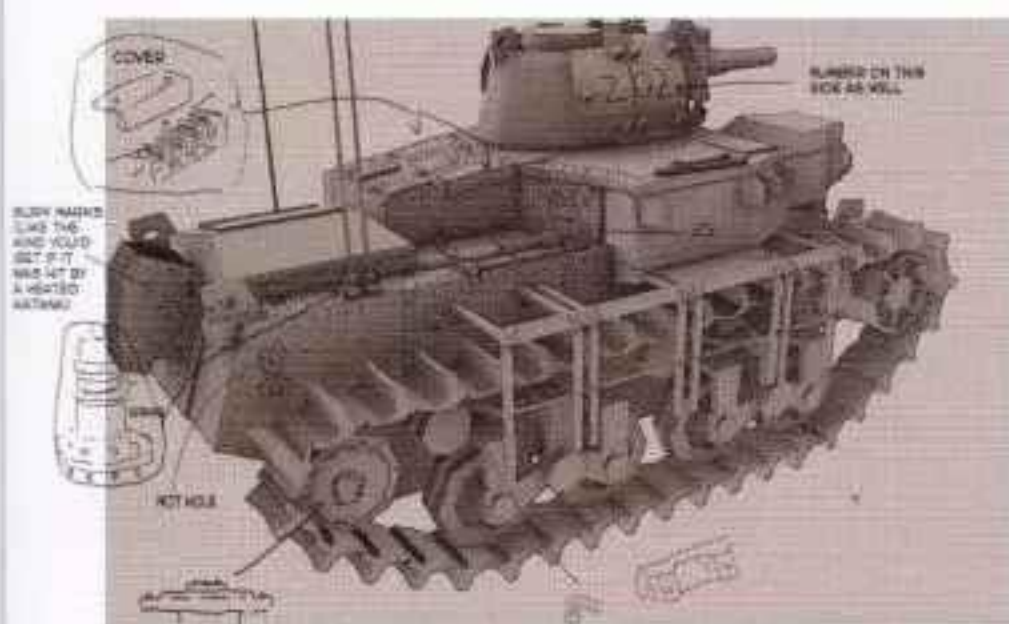


This is a classic multi-turret tank, with its revolving turret, anti-tank cannon, and front loaded Howitzer. Considering the fact that this design layout, including the blade at the front, was heavily incorporated in all of the Imperial tanks that followed, it is not difficult to imagine that the Empire had high expectations for the revolutionary nature of this tank design. The biggest flaw of this design, however, lies in the fact that it must store and carry ammunition of two different calibers.

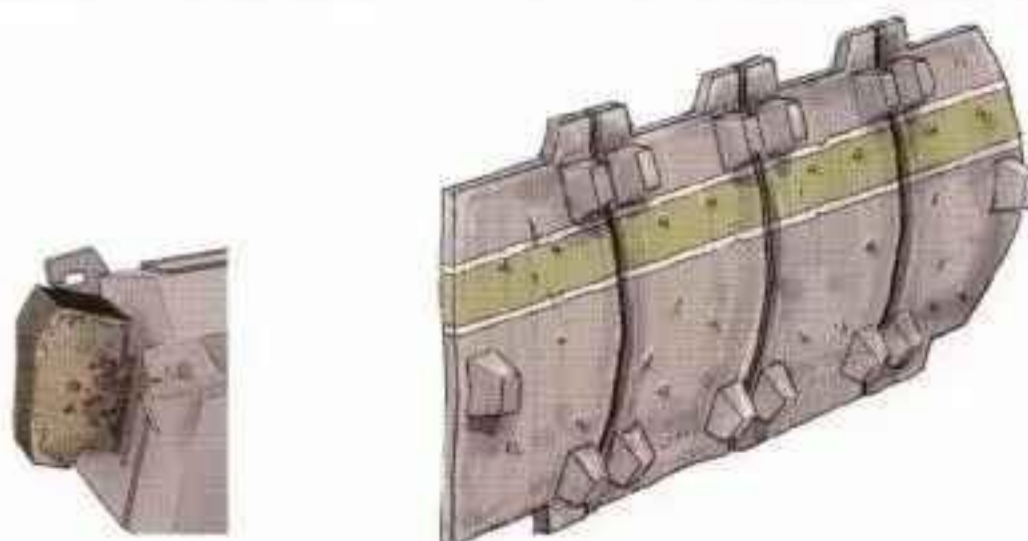
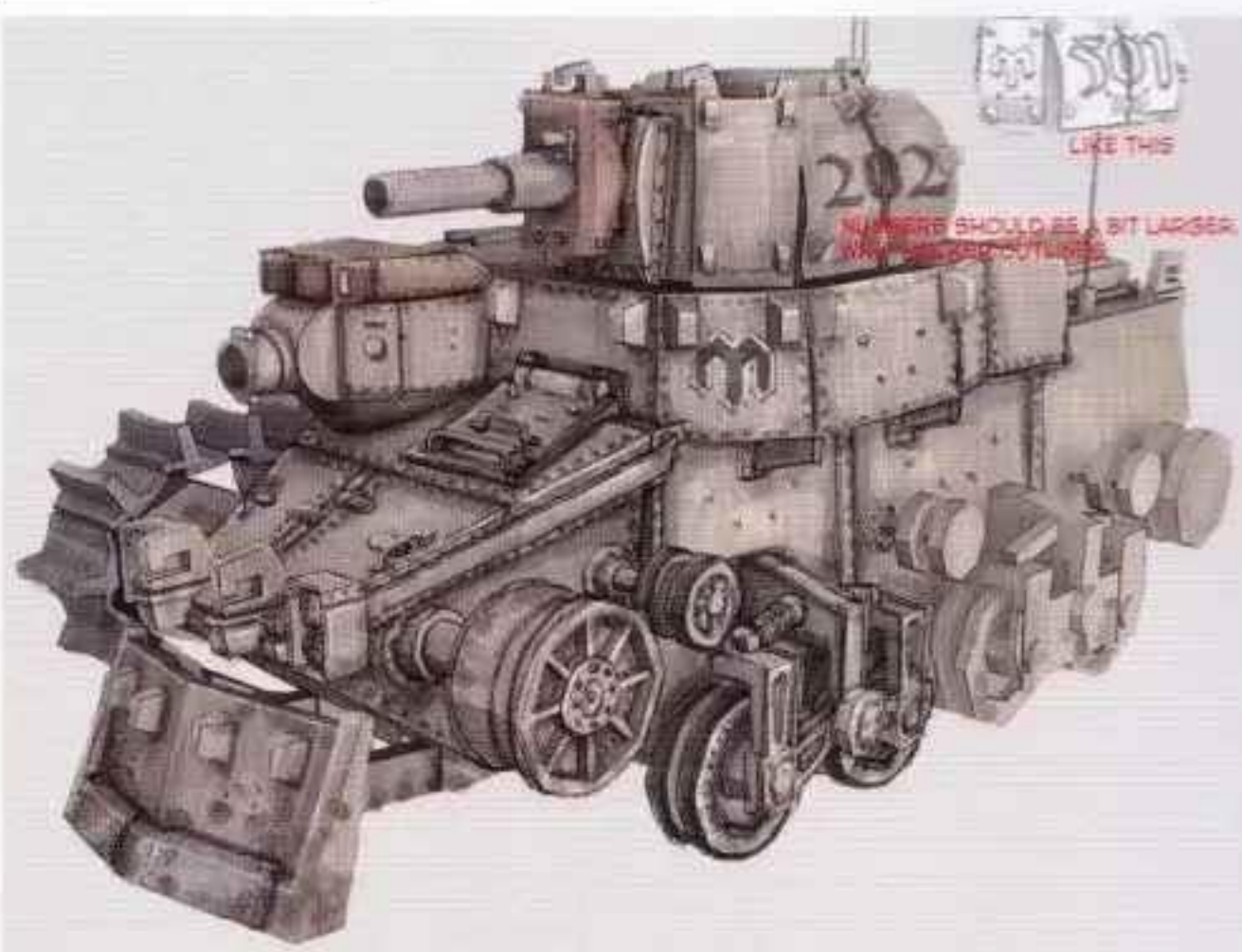
BODY - TOP



BODY - REAR

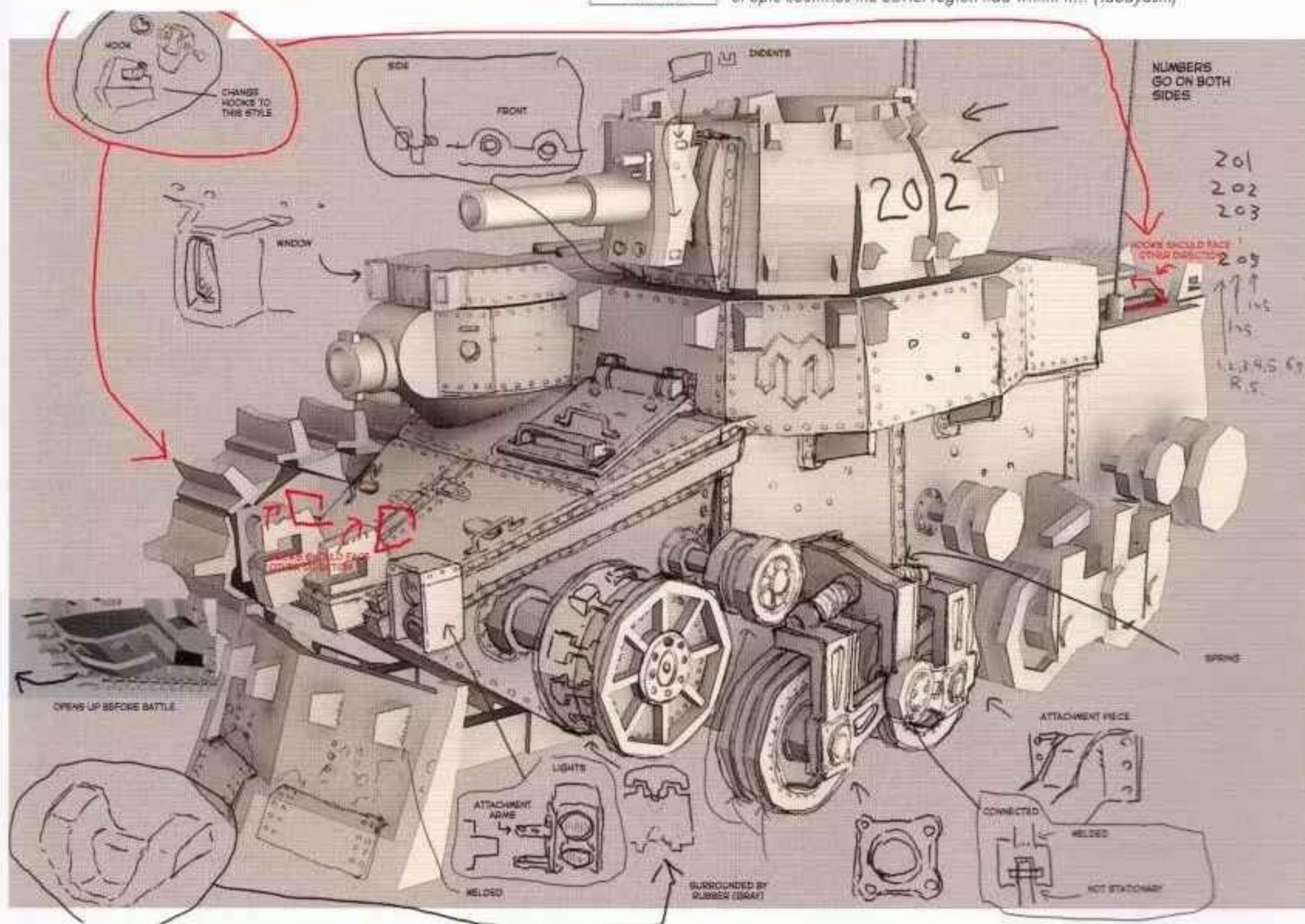


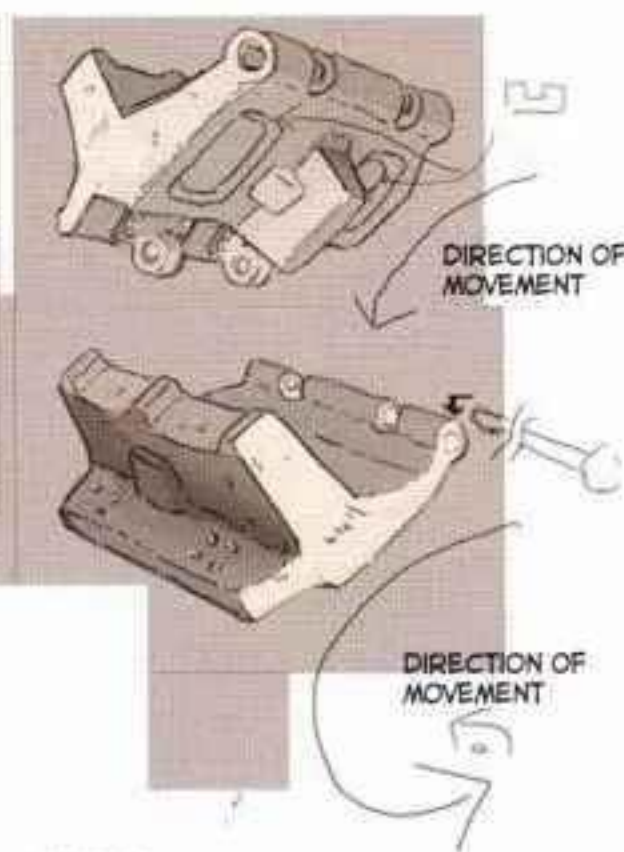
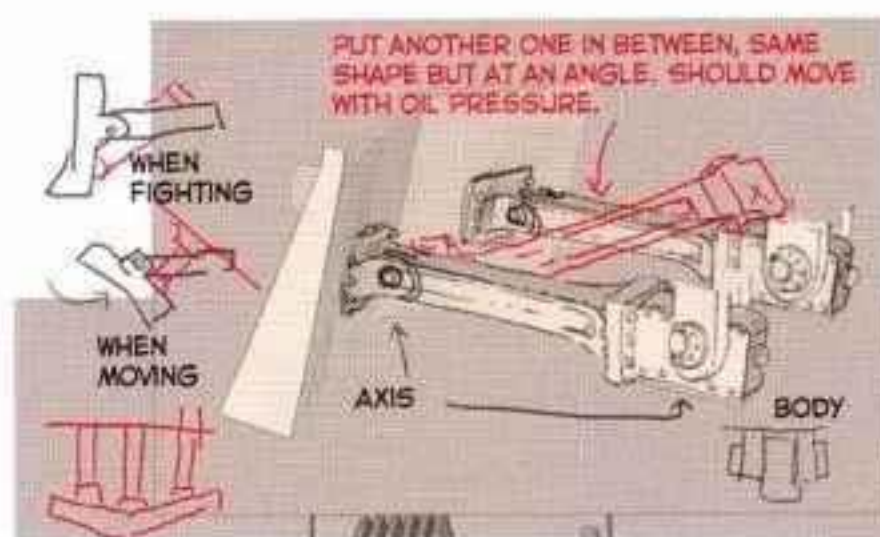
MAIN BODY CONCEPT



MAIN BODY DETAILS

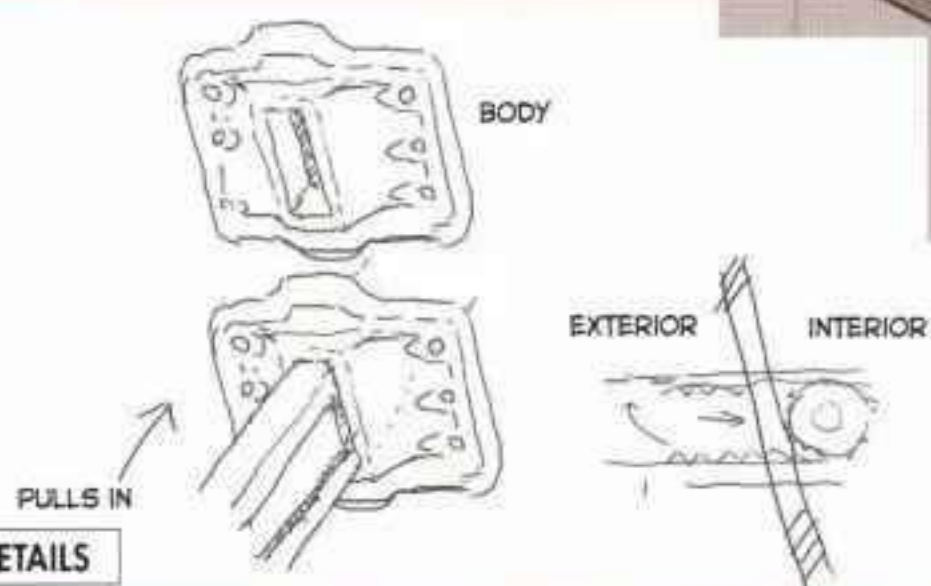
Whether it's the Imperial Tank or the Heavy Imperial Tank, I feel like the Imperial war vehicles have a certain Soviet flavor to them... but if you take the "Valkyria Chronicles" map and compare it to a historical map of our world, you can see that the size and location of the Empire more closely resembles that of Germany. The "Valkyria" map reveals a whole other world to the west. I wonder what kind of epic countries the Soviet region had within it... (Tabayashi)



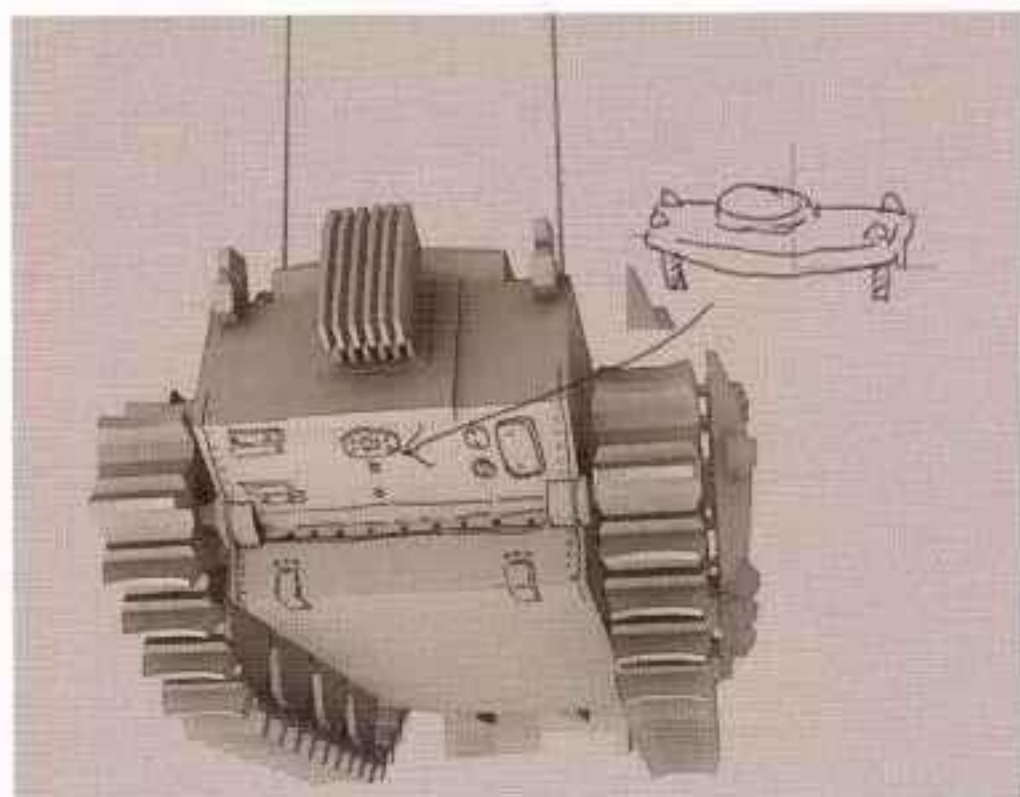
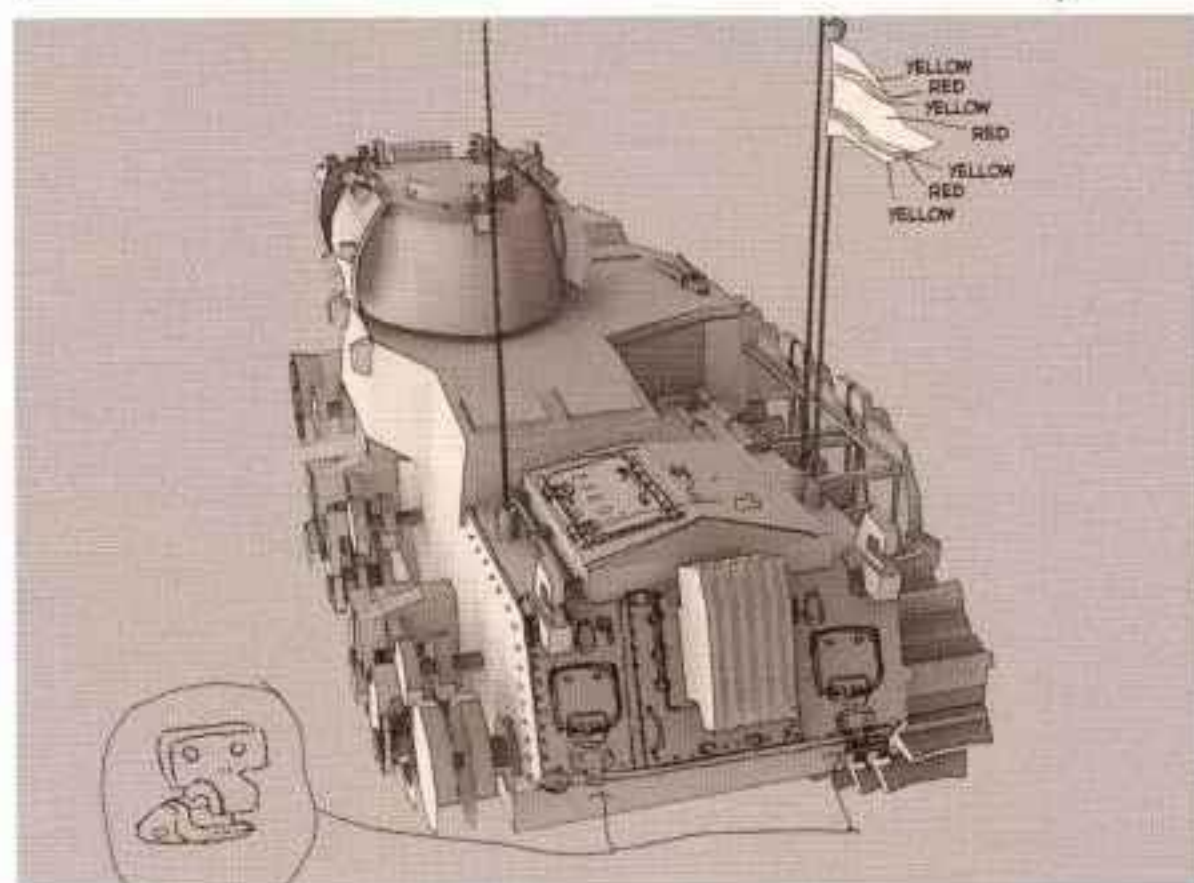


FRONT SHIELD GIMMICK

The shield is a combination of a dozer blade and additional armor. It is kept tucked in until it needs to be used, at which point it juts out in front. If you look closely, you will notice that this shield was being used by the Imperial tanks busting through the stone walls during the beginning of the game. (Tabayashi)



REAR BODY DETAILS



When I had to pick a position for the radiator, which is the tank's weak spot, I took into consideration things like the orientation of the tank's armor, and the directions from which enemy fire would most likely come. Of course, this positioning of the radiator is entirely fictional and you would never see it done this way in real life, but I think it holds its own with the theory that you certainly would never want to turn your back to your enemies during a real life war. (Tabayashi)

EARLY COLOR VARIATIONS

EARLY DESIGN

The design of the Light Imperial Tank was heavily based on the BT tanks (Soviet cavalry tanks). Though it is one of the more dated tank designs of the Imperial army, many of them were used in the Empire's war against Gallia. (Tabayashi)



Early Reinforcement Variation Ideas

Despite the outdated nature of its design, the Light Imperial Tank proved to be quite effective against infantry, and was therefore upgraded with additional armor and stationed as a second line of defense in front of key encampments. Though the 45mm anti-tank cannon was somewhat lacking in firepower in relation to the more modern tank technology, the original design of the main body did not allow for much in the way of weapon upgrades.

COLOR VARIATIONS

Colors like red and brown were the main colors for enemy units, though the higher level units also included colors like black and gold. This is a result of both the images associated with a name like "the Empire," and the contrast it provides against the blue of the Gallian forces. (Tabayashi)

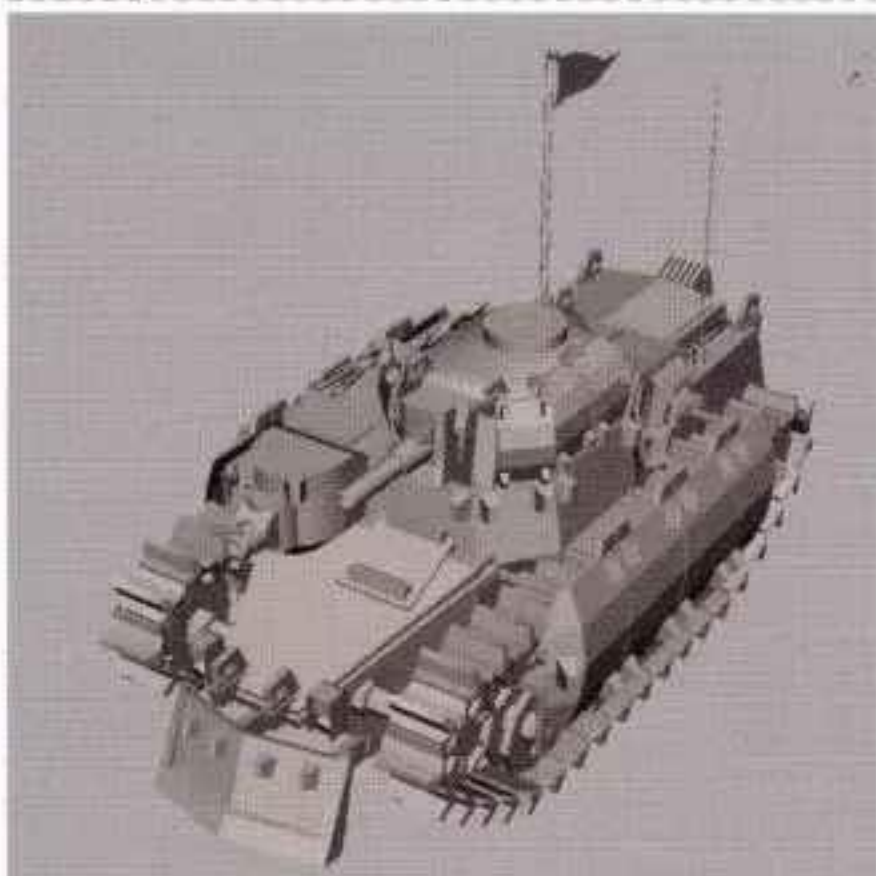
LV1-2 No Additional Armor on Body or Turret



LV3-5 Additional Armor on Body/Not on Turret



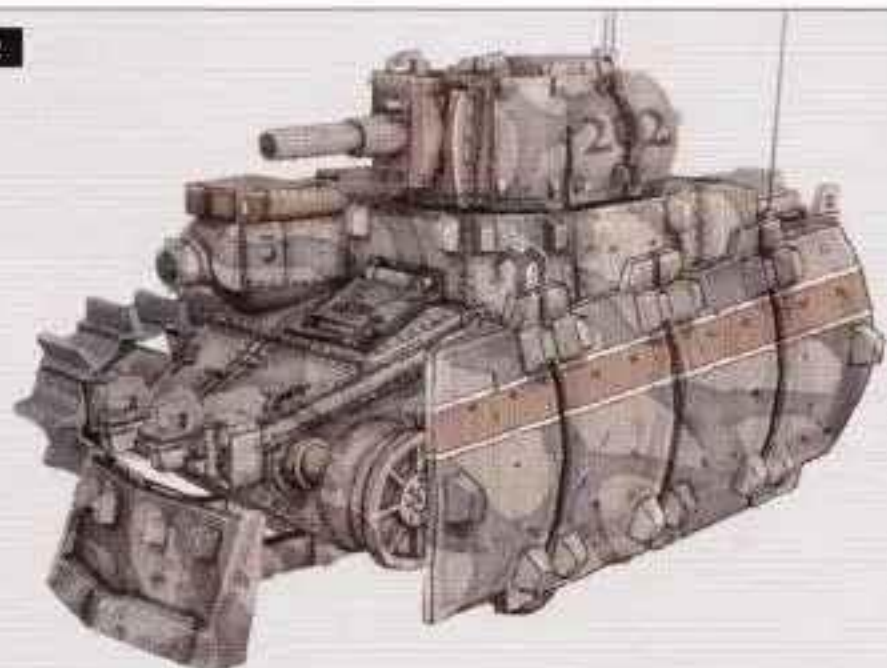
LV6-8 Additional Armor on Body and Turret



#2-1



#2-2



#2-3



#2-4



#2-5



Medium Imperial Tank

MACHINE FILE: THE EMPIRE

帝国中戦車

Medium Imperial Tank

DATA

LENGTH: 5.95M WIDTH: 3.35M

HEIGHT: 2.98M WEIGHT: 38T

SPEED: 35KM/H

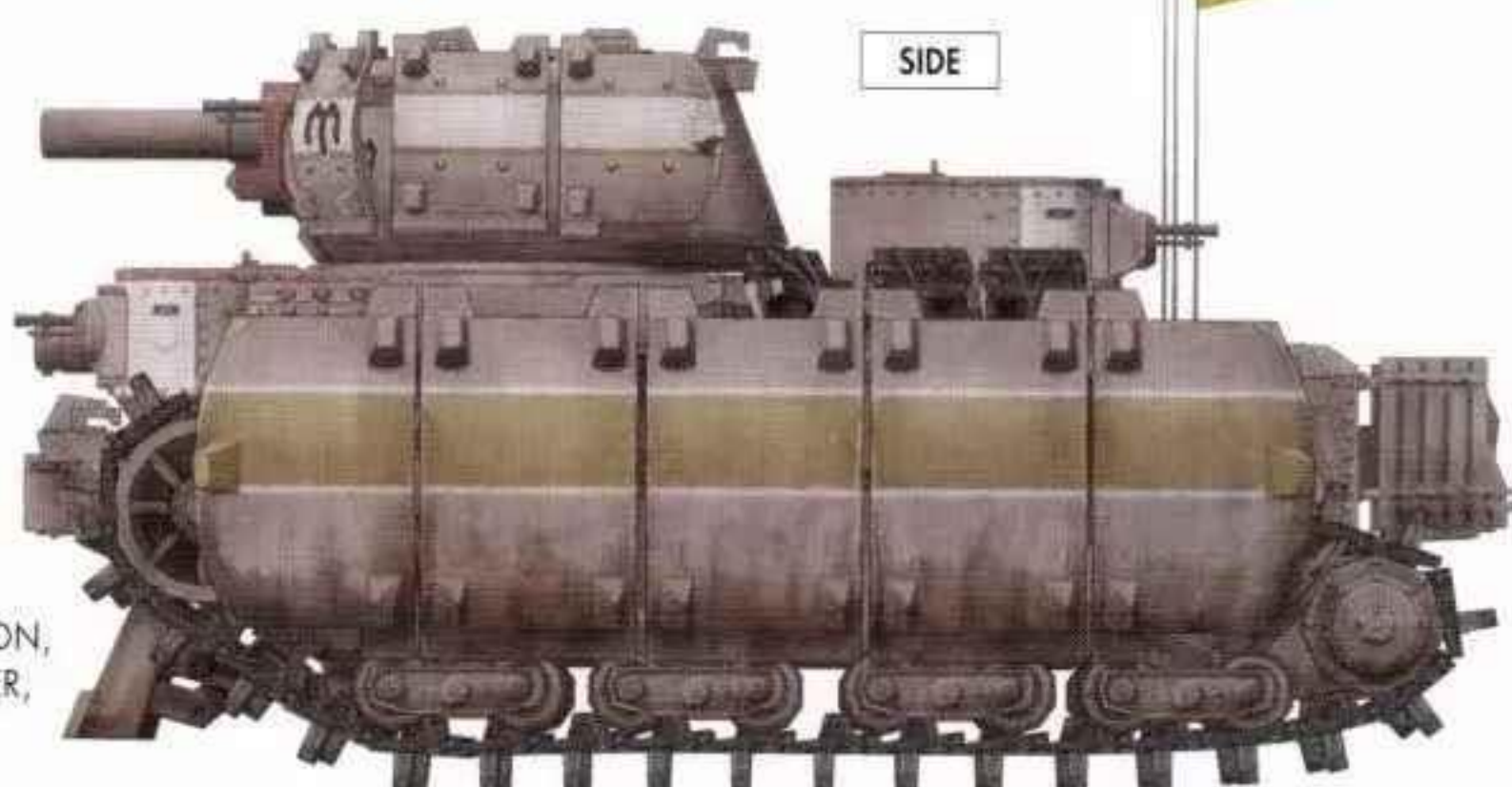
POWER: 550HP / 2,150RPM

ARMAMENT:

KRIM N-324 24 CALIBER 76.2MM CANNON,

KRIM M-216 16 CALIBER 85MM HOWITZER,

URANUS 9MM TANK GUN



FRONT



This tank was the Empire's main offensive force in EWII. By the year 1935, over 12,000 of these tanks were produced by the Empire and rolled out into battle. The fine balance between firepower, armor, and mobility, as well as its versatility and low manufacturing cost all combine to make this a very appealing unit for the Empire. Many variations of the Medium Imperial Tank were created, depending on the needs of specific circumstances, and many Imperial troops referred to this series of tanks as "Fatherland," in honor of their homeland.

DESIGN WORK

Medium Imperial Tank

Though very similar in layout to the Light Imperial Tank, the knowledge the Empire gained through the deployment of the Imperial Tanks is reflected in the additional armor protecting the wheels and the armor-piercing Howitzer turret that became standard armaments on the Medium Imperial Tank. These were no doubt incorporated as a means of defending against the increasing anti-tank capabilities of the modern infantry. The variant Medium Imperial Tanks with flamethrowers and rapid-fire cannons really made the most of this tank's versatile design, and convey the expansion of the Empire's frontlines.

COLOR VARIATIONS



Real flamethrowers are much more simple in appearance, but we wanted to have a certain level of eye-candy appeal for the game, and that's how we ended up with this giant burner on the front of the tank. (Tabayashi)



EARLY CONCEPT

Most of the Imperial tanks' bodies are kept together with rivets, and the turrets are cast with molds. I imagine the Medium Imperial Tank is the most common tank used in the Empire's war against the Federation. (Tabayashi)

Heavy Imperial Tank

MACHINE FILE: THE EMPIRE

帝国重戦車

Heavy Imperial Tank

FRONT

DATA

LENGTH: 7.16M WIDTH: 3.72M

HEIGHT: 3.23M WEIGHT: 45T

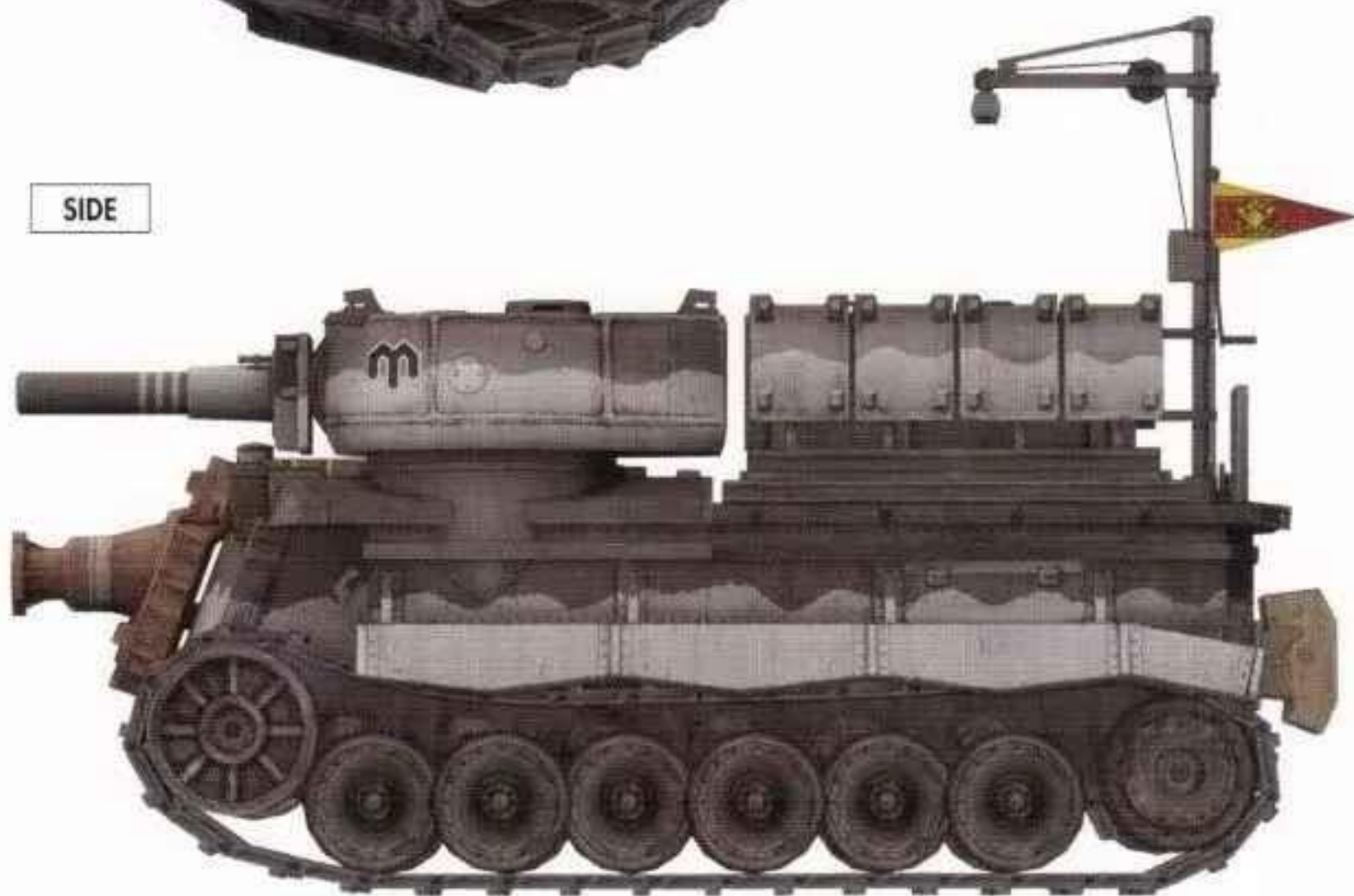
SPEED: 32KM/H

POWER: 600HP / 2,000RPM

ARMAMENT: KRIM N-334 34 CALIBER 76.2MM CANNON,
KRIM M-312 12 CALIBER 122MM CANNON,
URANUS 7.62MM TANK GUN X2



SIDE

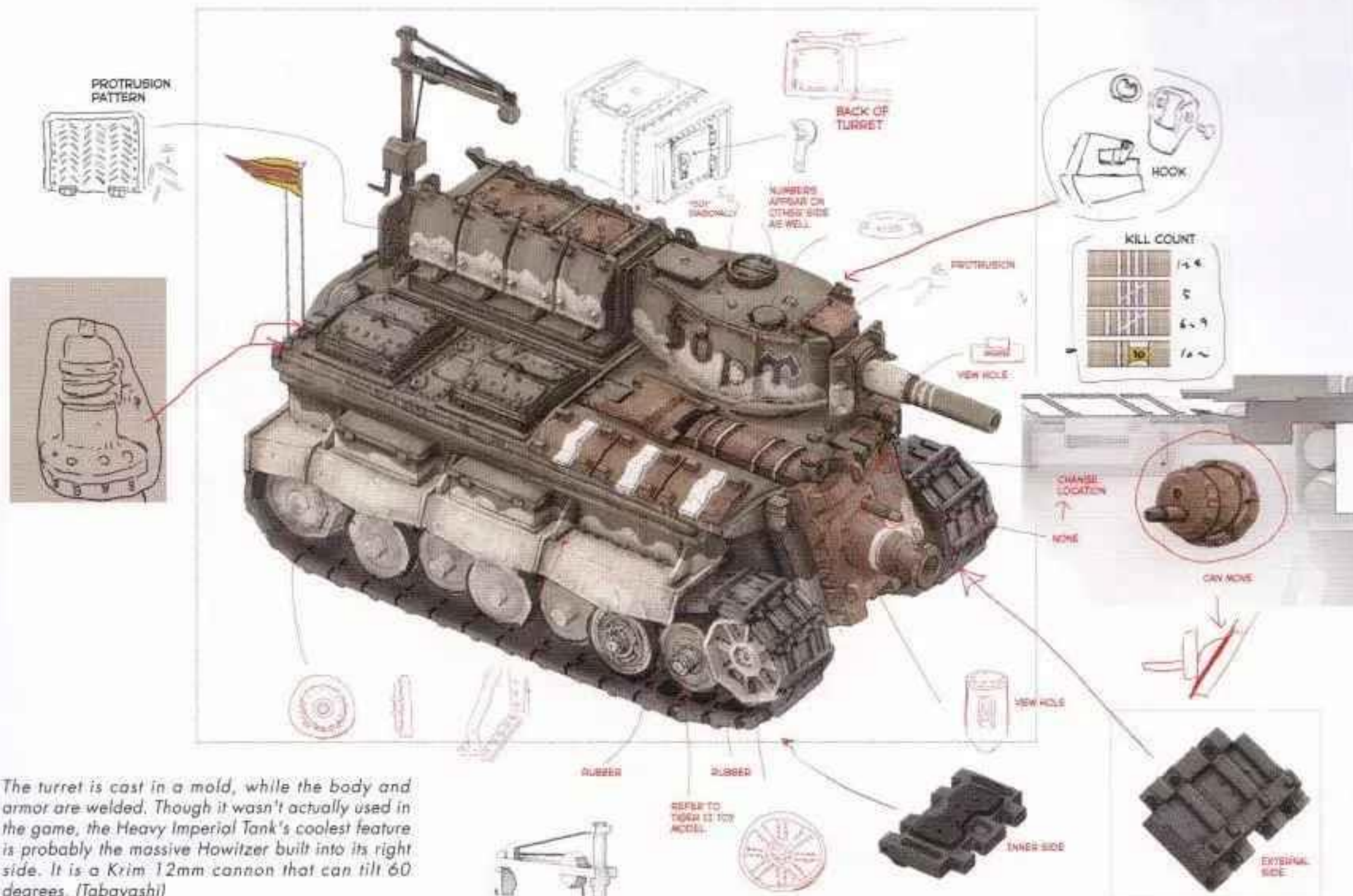


If you follow the evolutionary line from the Light Imperial Tank to the Medium Imperial Tank, it's not hard to see how they would end up at the Heavy Imperial Tank.

In comparison to the other Imperial tanks, the Heavy Imperial Tank has a longer barrel on its rotary turret, and a higher caliber stationary cannon on the front to make for a more devastating frontal assault. To allow for longer runs, they also added a rather large ammo store behind the turret. This is also the first tank model that made use of the new large chassis that was designed with cost reduction in mind.

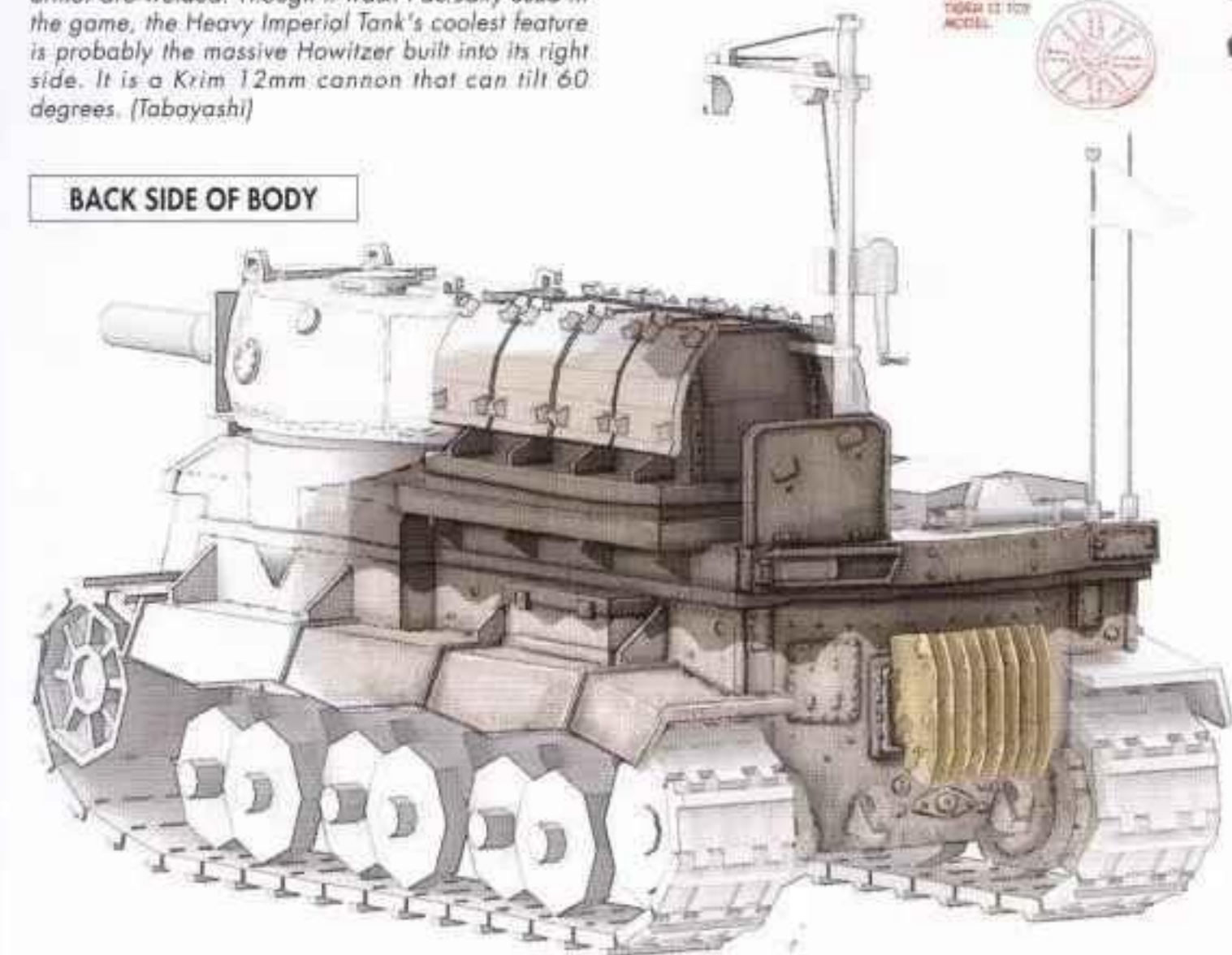
ARMAMENT DETAILS

Though many people might mention that the trademark of the Imperial tanks is supposed to be in its multi-turret design, it could be argued that the Heavy Imperial Tank's layout allows it to act more independently to fulfill a variety of duties. In exchange for a higher caliber cannon, the gun is of a lesser caliber. When compared to the variant of the Heavy Imperial Tank known as Dromedarius it can be noted that the Heavy Imperial Tank offers less defense against infantry.



The turret is cast in a mold, while the body and armor are welded. Though it wasn't actually used in the game, the Heavy Imperial Tank's coolest feature is probably the massive Howitzer built into its right side. It is a Krim 12mm cannon that can tilt 60 degrees. (Tabayashi)

BACK SIDE OF BODY



Since the interior of the tank's body is mostly taken up by the Howitzer and its shells, the tank's main supply of ammo has to be kept in the ammo store located behind the turret. The ammo is loaded into the store by a crane, and the ammo can similarly be removed through the hatch on the ammo store as required. (Tabayashi)

COLOR VARIATION



Imperial Tank Destroyer

MACHINE FILE: THE EMPIRE

帝国駆逐戦車

Imperial Tank Destroyer

FRONT

DATA

LENGTH: 6.37M WIDTH: 3.02M

HEIGHT: 2.57M WEIGHT: 41T

SPEED: 35KM/H POWER: 600HP / 2,000RPM

ARMAMENT: LAVELLE D-5S 30 CALIBER 85MM ANTI-TANK CANNON,
URANUS 7.62MM TANK GUN



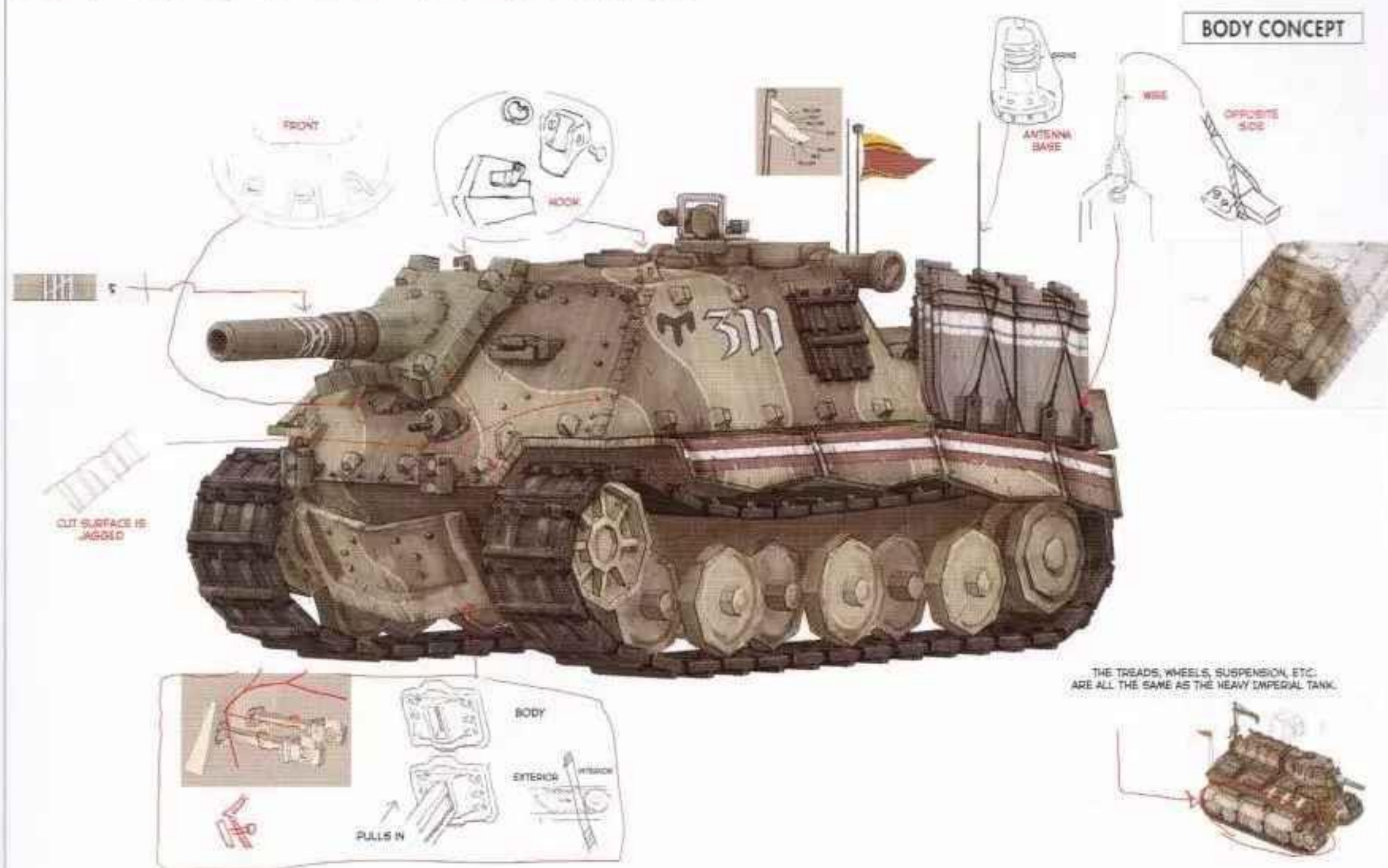
The Imperial Tank Destroyer was initially designed as a replacement for self-propelled artillery, but by incorporating the engine from the Heavy Imperial Tank into the design, the Imperial Tank Destroyer was born. Also, by modifying the anti-aircraft gun to create the new 85mm anti-tank cannon with a higher rate of penetration, the Imperial Tank Destroyer soon became the a source of fear for the Federation. Its ease of operation also allowed for the Imperial Tank Destroyer to be deployed with regular squadrons to provide support when facing enemy tanks.

SIDE

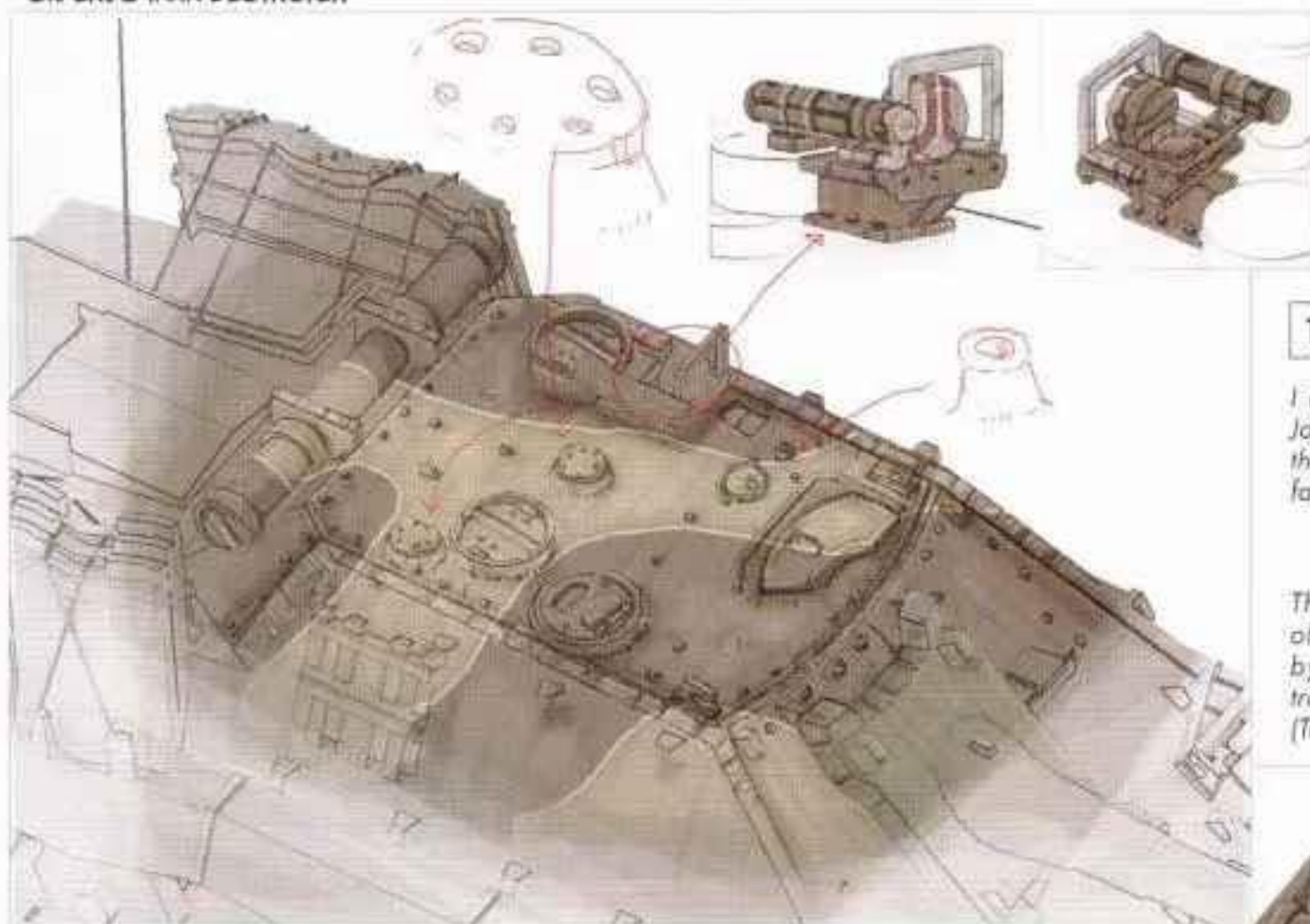


DESIGN WORK

Imperial Tank Destroyer



IMPERIAL TANK DESTROYER



I just love seeing variety in the enemy tanks, and I'm also a big fan of self-propelled artillery, so I put in a special request for this. The general tank system was already established, so I know I was asking a lot, but I just couldn't help myself. (Tabayashi)

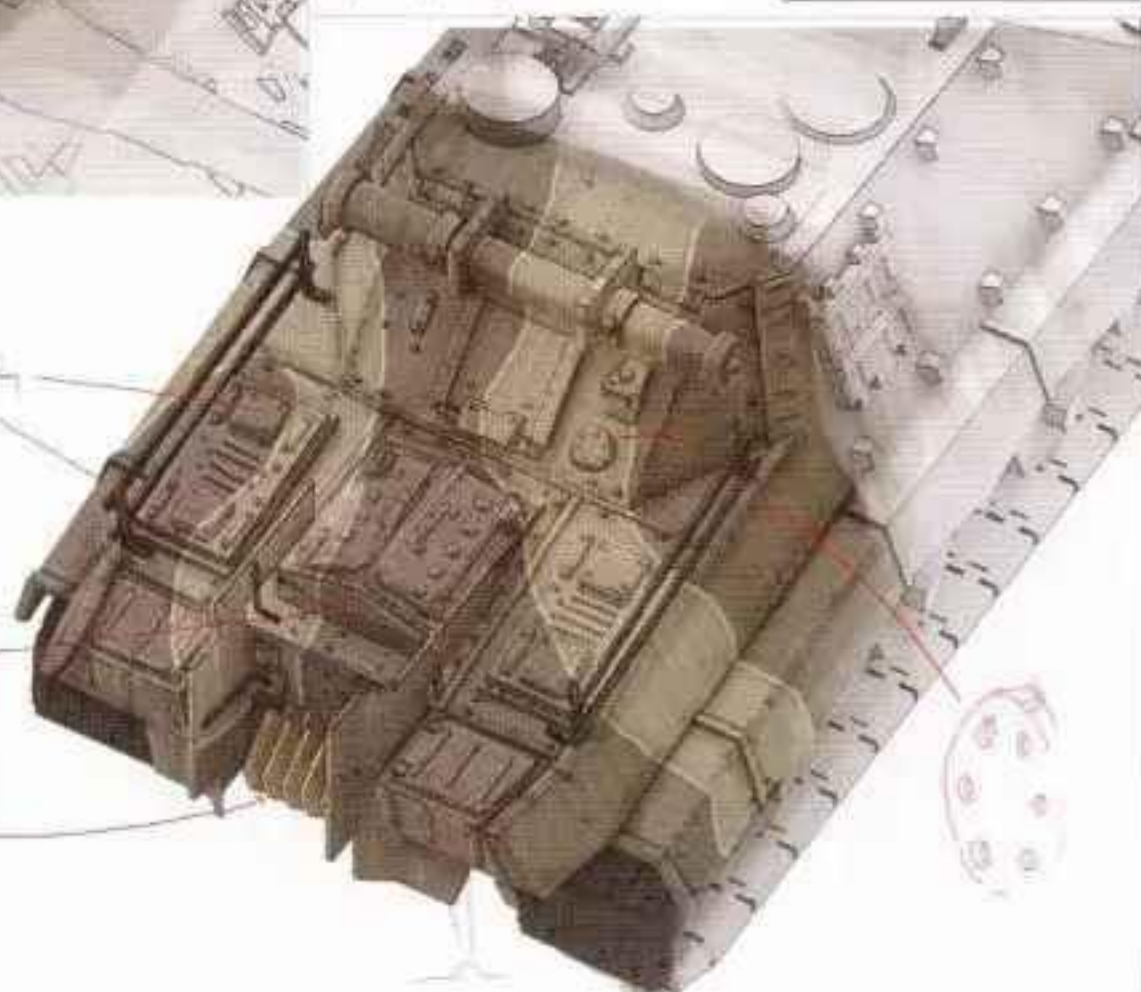
TOP HALF OF BODY

I am often told that this tank looks a lot like the Jagdpanther, but I also based the design heavily on the SU-100 and the SU-122. It is basically the ultimate fantasy of every war diletante. (Tabayashi)

The shields stacked at the rear of the tank are actually used by the tank's accompanying troops when they go into battle. (Tabayashi)

LOWER HALF OF BODY

The Imperial Tank Destroyer is basically a self-propelled anti-tank cannon, and boasts the largest caliber cannon of all the tanks deployed by the Empire. The name often confuses people into thinking that the Imperial Tank Destroyer is a tank. In reality, it is better described as a mobile anti-tank cannon with added armor and all-terrain capabilities. It can be said that an anti-tank cannon can only show its true value when it does not have to risk being discovered by lying in wait for an enemy tank to get in range.



IMPERIAL TANK DESTROYER COLOR VARIATIONS

Having discarded the versatility of the other Imperial tanks to specialize in anti-tank battle, it could be said that the Imperial Tank Destroyer goes against the natural evolutionary path of the Imperial series of tanks. Still, it earned the trust of many troops, and the multitude of color variations shows that it was deployed with various squadrons on numerous fronts. The shields it carries also indicates that the Imperial Tank Destroyer often found itself at the forefront of a charge on enemy territory.



#1-1



#1-3



#1-2



#1-4



#1-5



I had a ton of fun coming up with camouflage variations. It's such an easy task, yet it makes such a big difference visually. Doing stuff like this really shows you the fun side of design work. (Tabayashi)

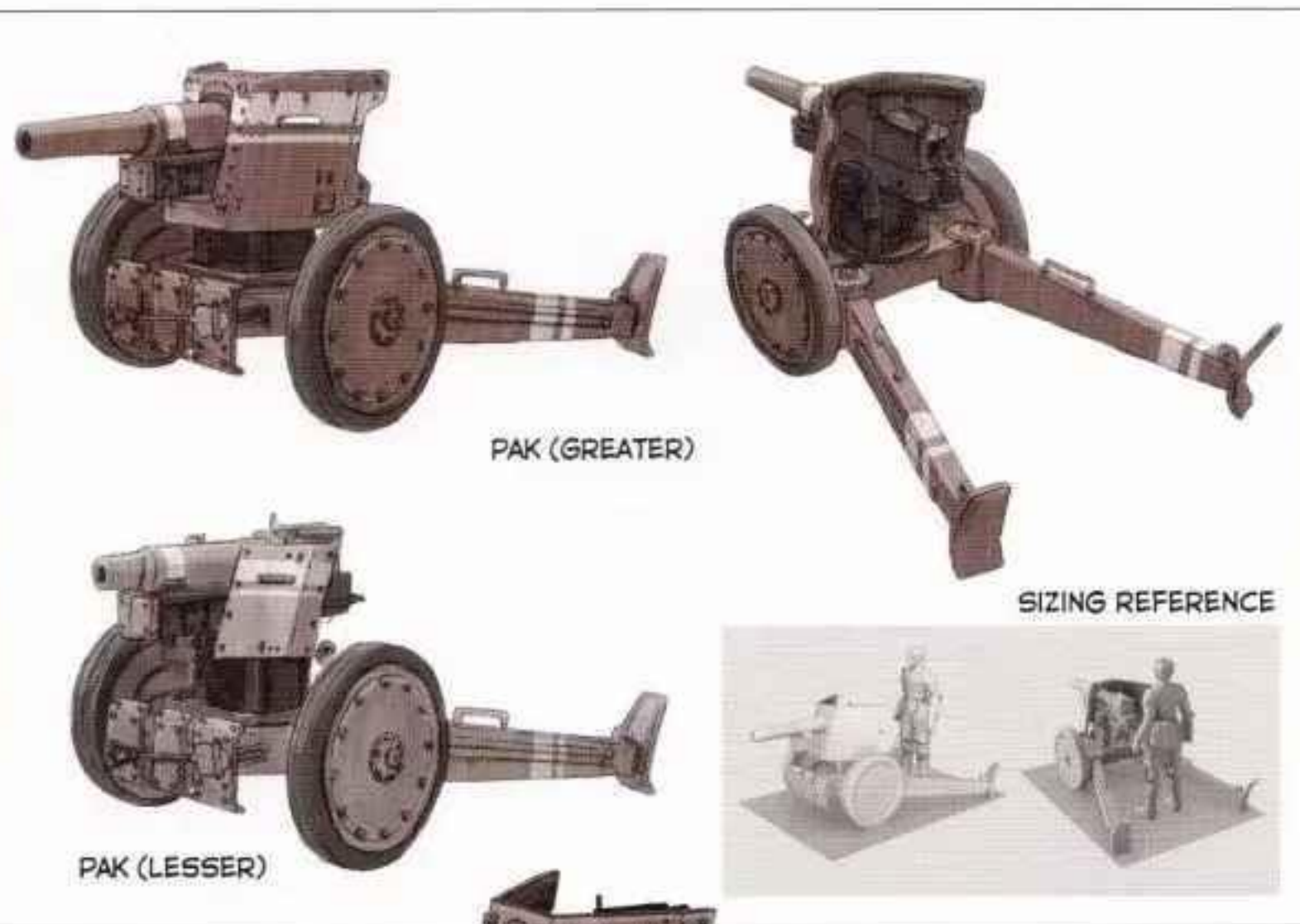
PaK (PanzerabwehrKanone)

帝国对戦車砲

PaK (Panzerabwehrkanone)

To combat the increasing number of armored vehicles on the battlefield, the Empire developed the PaK. Since the mass of the warhead depends on the caliber, and the speed of the warhead depends on the length of the barrel, the simplified formula would be that the longer the barrel and the higher the caliber, the more deadly the damage delivered. Some of the more powerful anti-tank cannons were incorporated into the construction of tank destroyers and self-propelled artillery.

These weapons can be moved around on their wheels. When the schedule got a little too tight, the modelers helped out by working on the coloring as well as the modeling of these units. (Tabayashi)



PAK (GREATER)

SIZING REFERENCE

PAK (LESSER)



MK (MaschinenKanone)

帝国機関砲

MK (Maschinenkanone)

MKs are weapons that are capable of firing warheads are high velocity in rapid succession in a horizontal path. The difference between a gun and a cannon is in the caliber, and the dividing line seems to be at around the 20mm mark. As the size of the warhead increases, so does the heat that the barrel must withstand, so some MKs were designed with cooling devices attached to them.



IMPERIAL WATER-COOLED MACHINE GUN (GREATER)

SIZING

CHARACTER MOVES WITH MOTION BLEND

IMPERIAL WATER-COOLED MACHINE GUN (LESSER)

I based the overall shape of these on the water-cooled machine gun. With control being an important part of this weapon's design, I gave it some pretty hefty legs and large magazines. (Tabayashi)



Gallian Light Tank

MACHINE FILE: GALLIAN

ガリア主力戦車

Gallian Light Tank

With a strictly defense-oriented national policy, Gallia's tank designs focus more on defensive capabilities than offensive capabilities. Gallian tanks tend to be small and mobile in design to allow for greater freedom of movement through the surrounding terrain.



SIDE



Immediately after the commencement of EWI, Theimer and other Gallian engineers recognized the threat of the Imperial tanks, and quickly developed these tanks to defend Gallia. They succeeded in mass producing these simple tanks, allowing Gallia to survive the Imperial onslaught.

After the war, Theimer tried to convince Gallia's military council of the necessity of a more offensive vehicle, but they voted in favor of maintaining the heavily defensive tactics that had allowed them to survive EWI. This decision is the reason why the majority of Gallia's tanks are specialized in defense.

BASE DESIGN



DESIGN WORK

The Gallian Light Tank is equipped with a short-barreled 75mm cannon. Though its firepower is comparable to that of the Medium Imperial Tank, the Gallian Light Tank has less armor in exchange for greater mobility. The Gallian forces have learned to make the most of their added mobility, so the Gallian Light Tank is far from being inferior to the Medium Imperial Tank. Strictly speaking, however, it is fair to say that a Gallian Light Tank would most likely lose in a one-on-one battle against an Medium Imperial Tank.



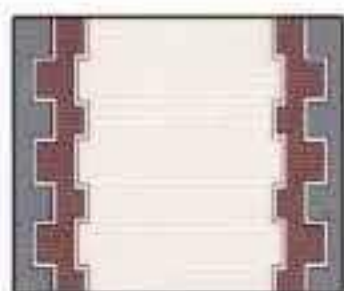
This is the most common tank model in Gallia, and it was the foundation for Shamrock's design. The Gallian Light Tank itself was based on the design of the Panzerkampfwagen II. The lead modeler actually turned out to be a big tank fan, so I got a lot of help from that end when trying to figure out the details. (Tabayashi)

STANDARD ARMAMENT

COMMON GALLIAN TANK 1
ALL NUMBERS AND MARKINGS AS PLACEHOLDERS



MARKING BELT DETAILS



BELT PATTERN FOR
COMMON GALLIAN TANK 1

The red and white lines represent Gallia's flag. Even though both make up Gallia's military force, the pattern slightly differs between the regular army and the militia. The one used for the regular army more closely resembles the lines of the flag. (Tabayashi)

Other Machines

その他のメカニク

Other Machines

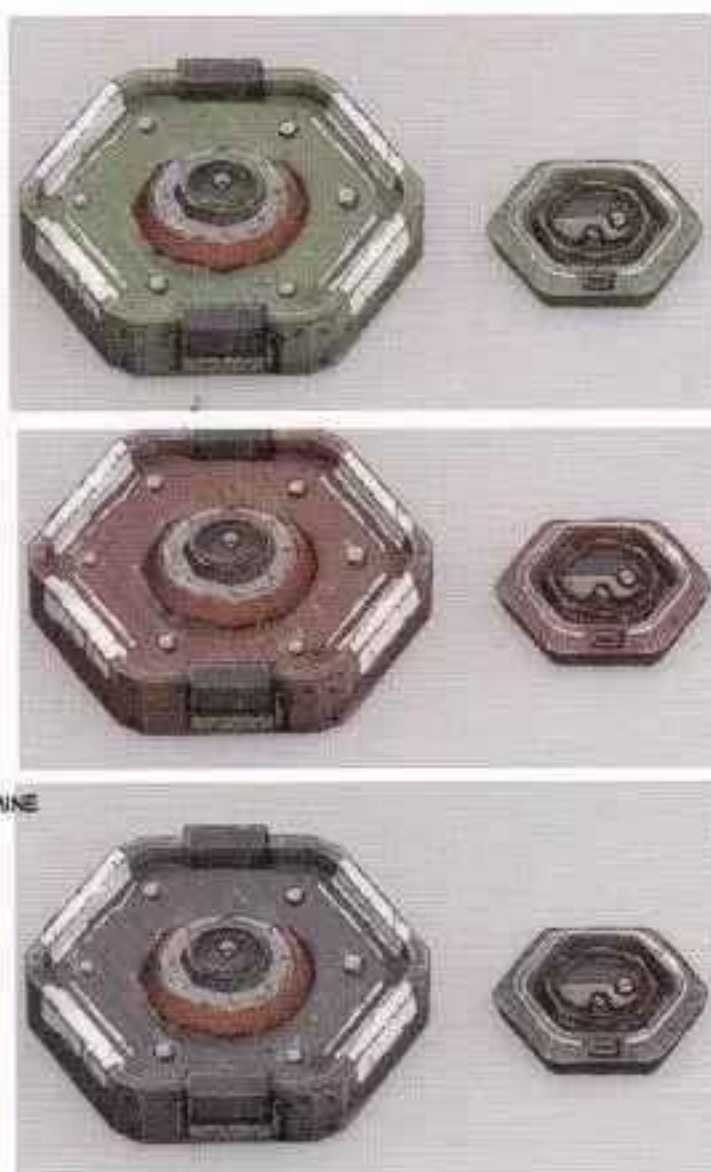
Land Mine 帝国地雷

Land mines are one of the seven wonders of the Valkyria world. You can see them, yet you still can't avoid stepping on them. Curious, indeed. There are a few different types of land mines, but in this section we'll cover the ones that explode with the "pressure on, pressure off" two-step sensory system. (Tabayashi)



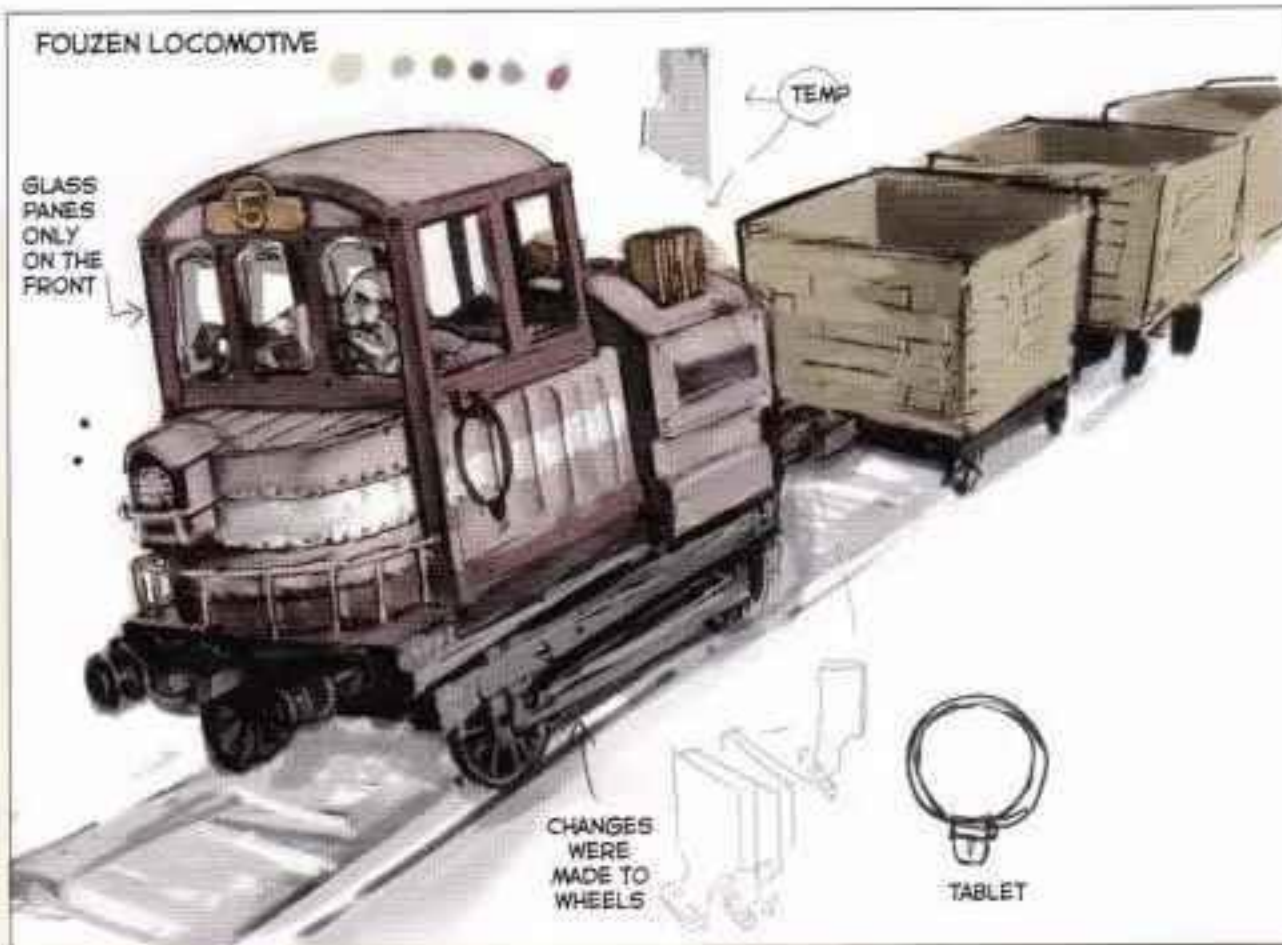
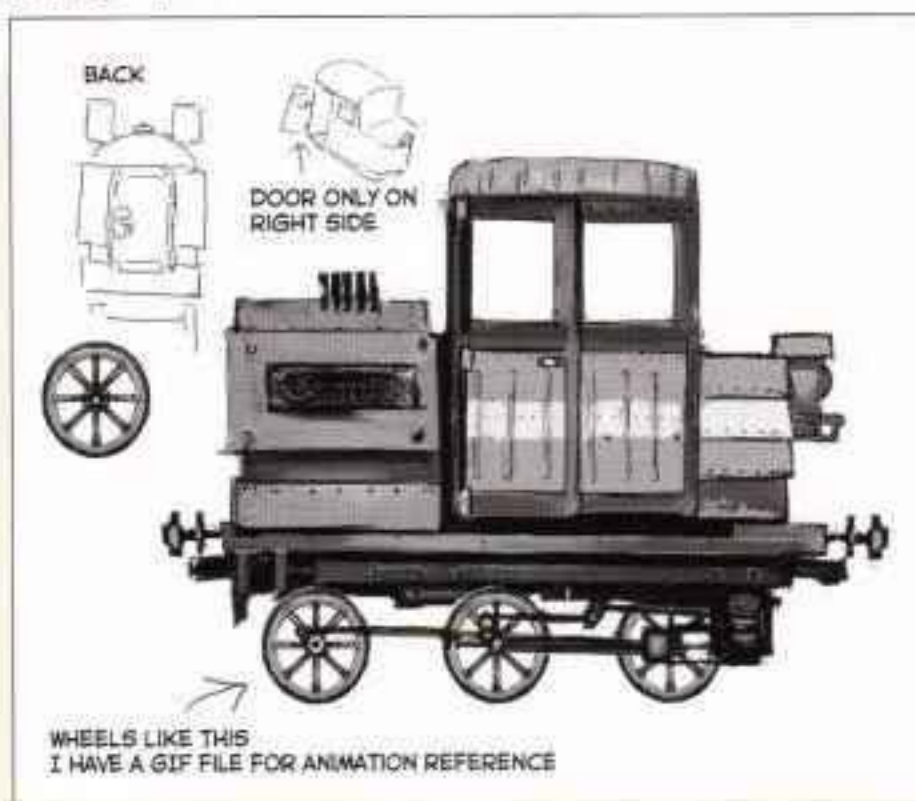
ANTI-TANK LANDMINE
(60CM DIAMETER)

ANTI-INFANTRY LANDMINE
(30CM DIAMETER)



This is the most orthodox land mine. There are two different sizes of land mines, one intended for human targets, and one intended for vehicle targets. Both sizes explode when the sensor in the middle experiences a change in pressure. Since Gallia's war is all about recovering lost territory, it's a bit ironic that one of the biggest hurdles they faced was the land mine, which is a weapon designed to prevent invading forces.

Locomotive 機関車



GHIRLANDAIO LOCOMOTIVE

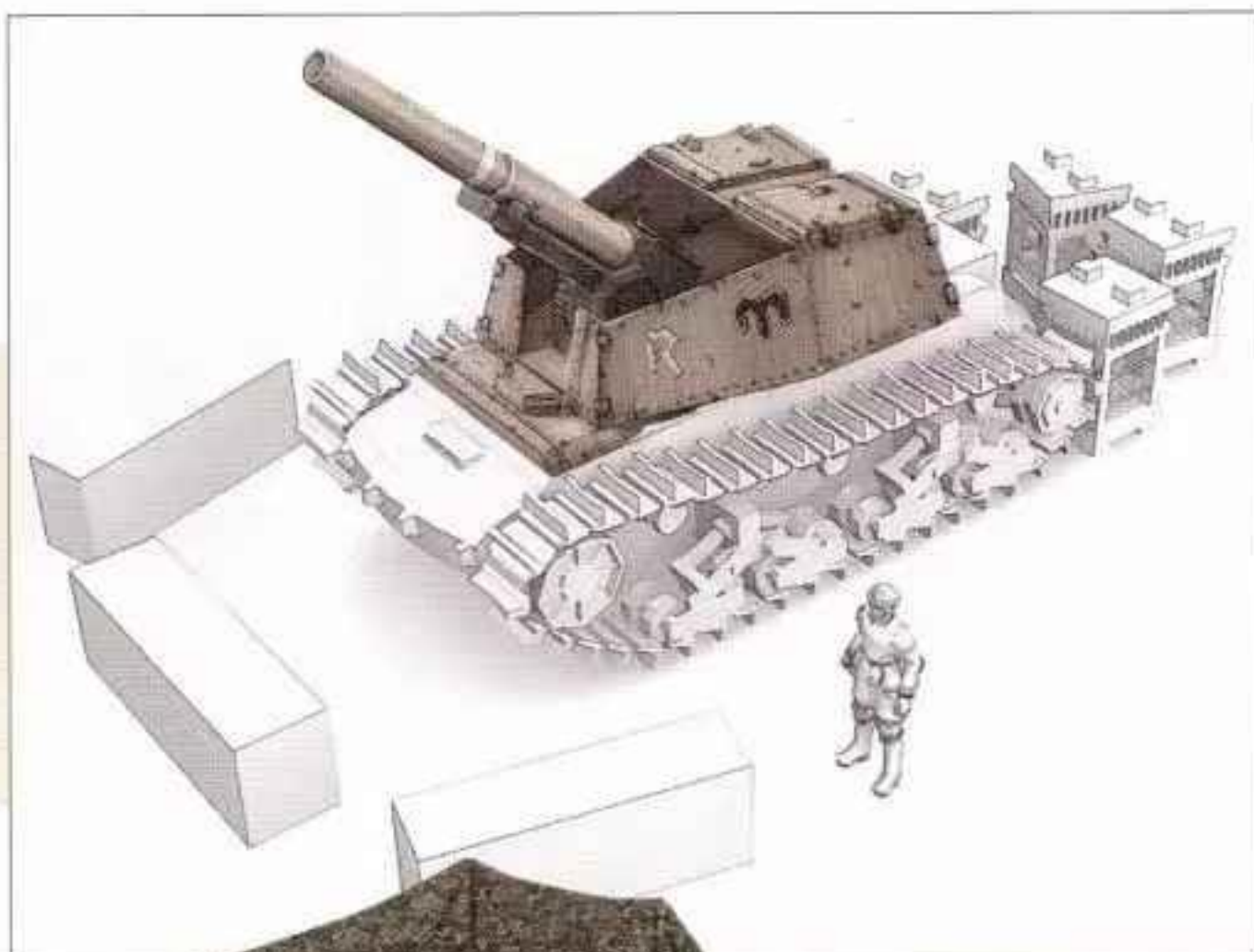
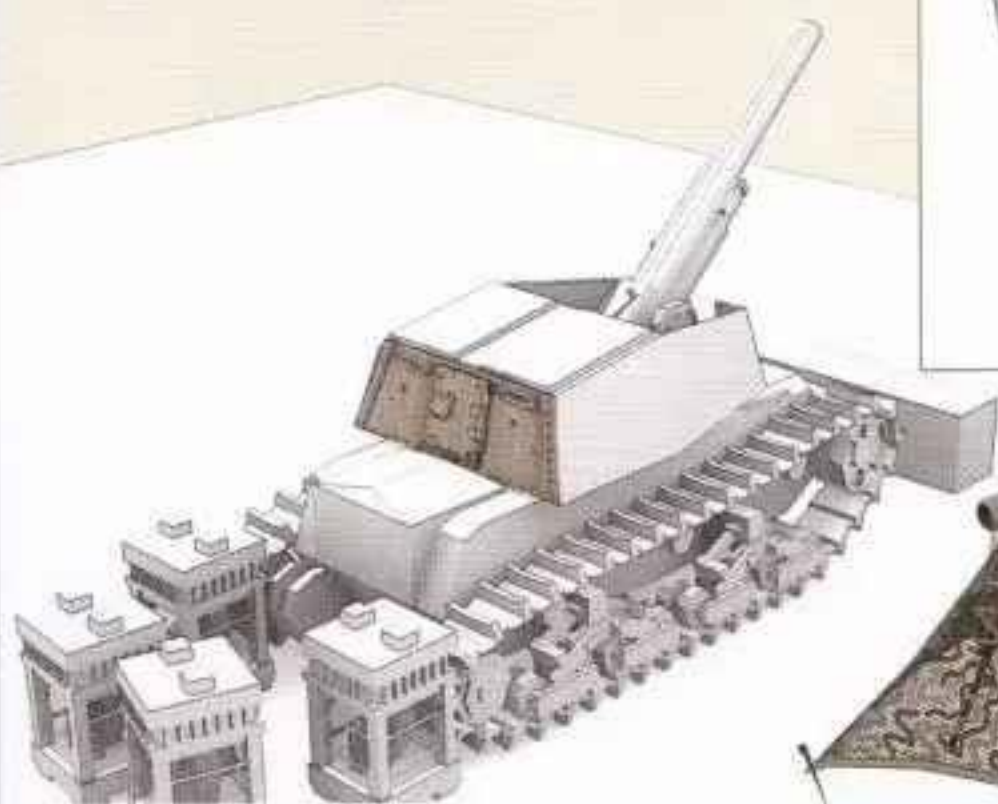


FOUZEN LOCOMOTIVE

This tram runs along the narrowest railway in Gallia. I guess it's similar to what we call a "light railway" in Japan. Before I was born, a small Ikasa train used to run right past my house. I remember trying to imagine what it must have been like while designing this locomotive. The credit for this design goes to Ishida, who helped me out on short notice. (Tabayashi)

Howitzer 帝国榴弹砲

This is basically a heavy Howitzer built onto the chassis of the Medium Imperial Tank. Though self-propelled artillery are considered armored vehicles, the armor on the side of the firing chamber is quite thin, and the main gun component is wide open in terms of defense due to wide angle of fire that is necessary. For this reason, the Howitzer has even less defensive capabilities than the Light Tank, and additional camouflage equipment is a necessity for the successful operation of a Howitzer.



The body of the Medium Imperial Tank was so versatile as to allow for the entire top portion to be replaced with a Hawtrey. The model of the camouflage net looked really great in the final product. We had a lot of staff members from Sega's Shanghai studio helping us with the mech modeling. (Tabayashi)



FRONT

Bunker
トーチカ

EDITS

MAP WEAPONS - BUNKER 5/17 EDITS



A bastion made of iron reinforced concrete. Bunkers serve to prevent enemy units from approaching encampments by offering heavy direct fire with weapons like rapid-fire guns and anti-tank cannons from the safety of a fortified structure. Though the bunker can be a powerful and effective tool of war, it is incapable of moving from its original location, and its field of vision is devastatingly limited. The lack of an embrasure in the back of the bunker can also prove fatal for the troops inside.

BACK



I tried to convey the inelegant nature of concrete through the extremely basic shape of the bunker. (not to mention a round bunker would just hog all the polygons) The interior is painted white to allow for maximum visibility in the darkness. (Tabayashi)

Truck トラック



Though normal trucks would have done just as well, we wanted to give a little Valkyria flavor to the trucks, hence the three-wheel design. This is the most common type of truck in Gallia. (Tabayashi)



APC (Armored Personnel Carrier) コーデリア姫をさらった装甲車



Based on the Sd.Kfz. 251, the modeler really did most of the work on this one. Having the lights and the car horn focused at the center of the main body of the vehicle seems to be a traditional Gallian vehicle design concept. (Tabayashi)



Alicia Bakery アリシアのパン屋

After the war, Alicia took one of the surplus military vans and converted it into a mobile bakery. Alicia got ovens built directly into the back of the van, to allow her to bake bread on the spot. The color scheme of the van was most likely selected by little Isara, whom we see standing proudly next to her mother's bakery in this illustration. (Tabayashi)



ALICIA
BAKERY



Biplane ISALA

複葉機イサラ

DATA

LENGTH: 11.6M

WIDTH: 12.5M

HEIGHT: 3.7M

WEIGHT: 0.46T

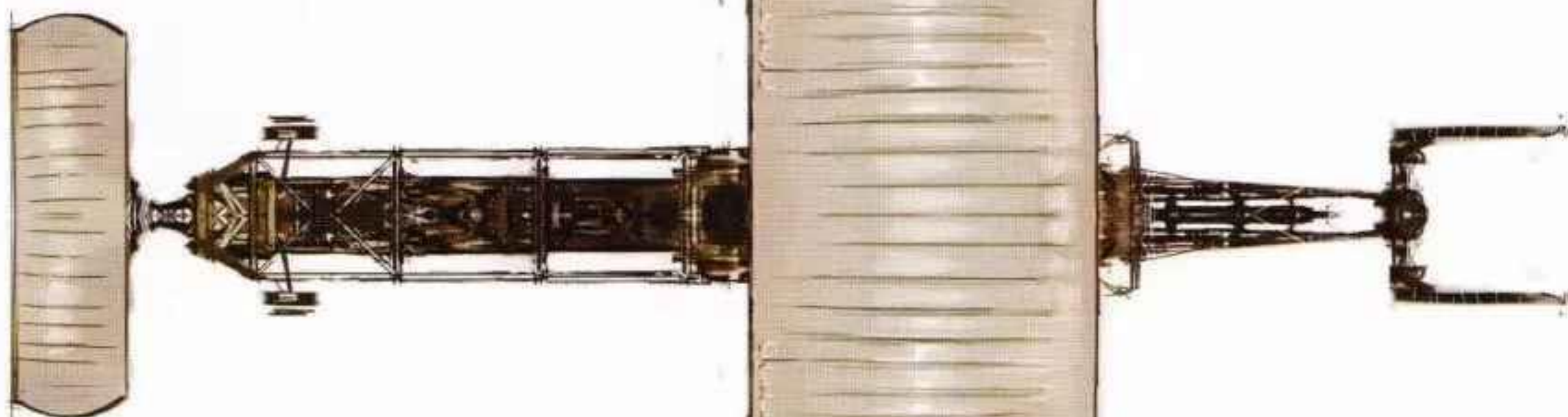
SPEED: 75KM/H

POWER: 50HP / 2,200RPM X2

DESIGN CONCEPT

THE AIRPLANE ISARA WAS WORKING ON. THE COCKPIT SEATS MORE THAN ONE PERSON, SINCE ISARA'S DREAM WAS TO FLY WITH HER BROTHER.

IT'S PROBABLY SAFE TO SAY THAT THIS IS THE FIRST PLANE EVER CREATED IN GALLIA, SO THE DESIGN IS BASED ON THE WRIGHT BROTHERS' "WRIGHT FLYER," THE FIRST POWERED AIRCRAFT THAT WAS SUCCESSFULLY FLOWN. IT'S A BIPLANE, WITH THE HORIZONTAL STABILIZER IN FRONT OF THE COCKPIT, AND THE VERTICAL STABILIZER BEHIND THE COCKPIT. THESE STABILIZERS ALLOW THE PILOT TO CONTROL THE AIRCRAFT. THE SIDES OF THE MAIN BODY ARE MOSTLY COMPOSED OF WOOD FRAMES AND WIRES, FOR A BARE-BONES RETRO LOOK, SINCE THIS IS SUPPOSED TO BE MORE OF A PROTOTYPE.



THE WINGS SHOULD BE MADE OF CLOTH OR PLASTIC, OR ANY THIN AND LIGHTWEIGHT MATERIAL THAT WOULD WORK. THE FRAME IS MOSTLY MADE OF WOOD, BUT THERE ARE ALSO SOME METAL PARTS AS WELL. ANY AND ALL UNNECESSARY PARTS WERE DISCARDED TO MAKE THE ENTIRE CRAFT AS LIGHTWEIGHT AS POSSIBLE, SO THE PLANE HAS A DISTINCTLY SKELETAL APPEARANCE.

THE POWER SOURCE IS LOCATED UNDER THE WINGS, AND THE HEATSINK IS JUST ABOVE THE PROPELLER MOTORS.

This is the aircraft ISALA was building based on the blueprints left behind by her father, Theimer.

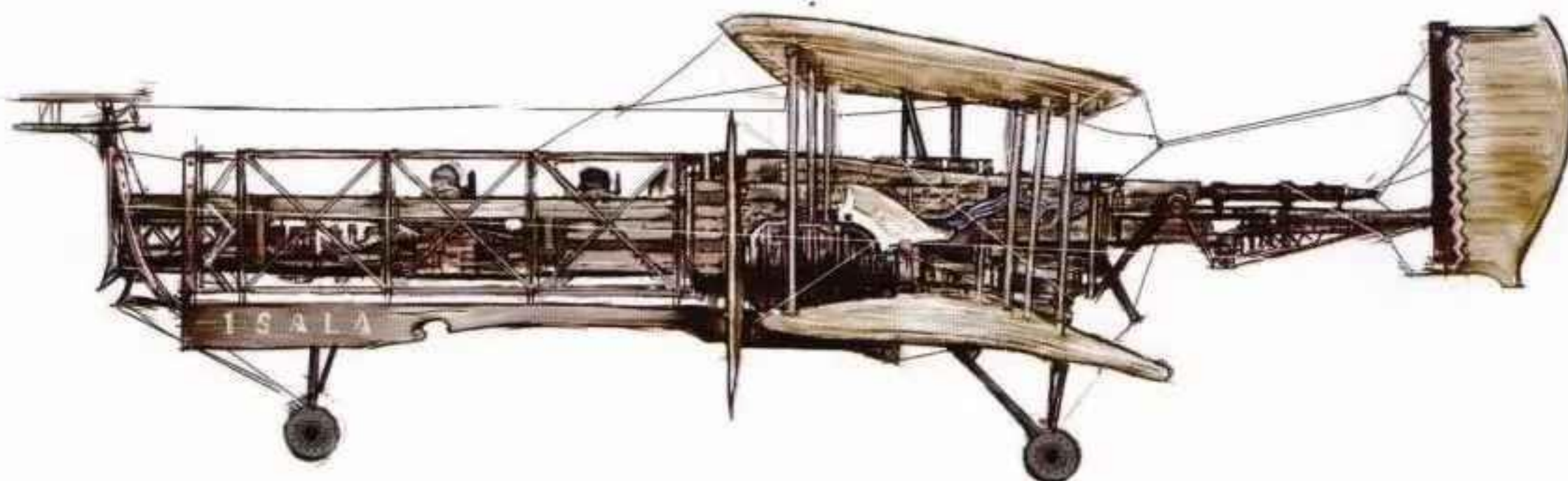
The lightweight biplane has a horizontal stabilizer in front of the cockpit, and a vertical stabilizer behind the cockpit.

Since Isara's dream was to fly through the sky with her brother Welkin, the cockpit was designed to seat more than one person.

ISALA used an engine from one of Gallia's military vehicles to power her biplane, and the ragnite-fueled engine is what makes the propellers spin.

Various countries had begun researching flight and developing aircrafts before EWI, and they continued to make speedy progress after the war. Gallia had always been a little behind in aircraft research, so it is very rare to see any sort of plane flying over Gallia.

After the war, Leon was questioned regarding the spelling of "ISALA" on the side of the plane. This is what he had to say for himself: "I heard Welkin was in trouble, so I kinda had to rush through that last detail. I do feel bad about it." (Tabayashi)



Unused Tank Designs

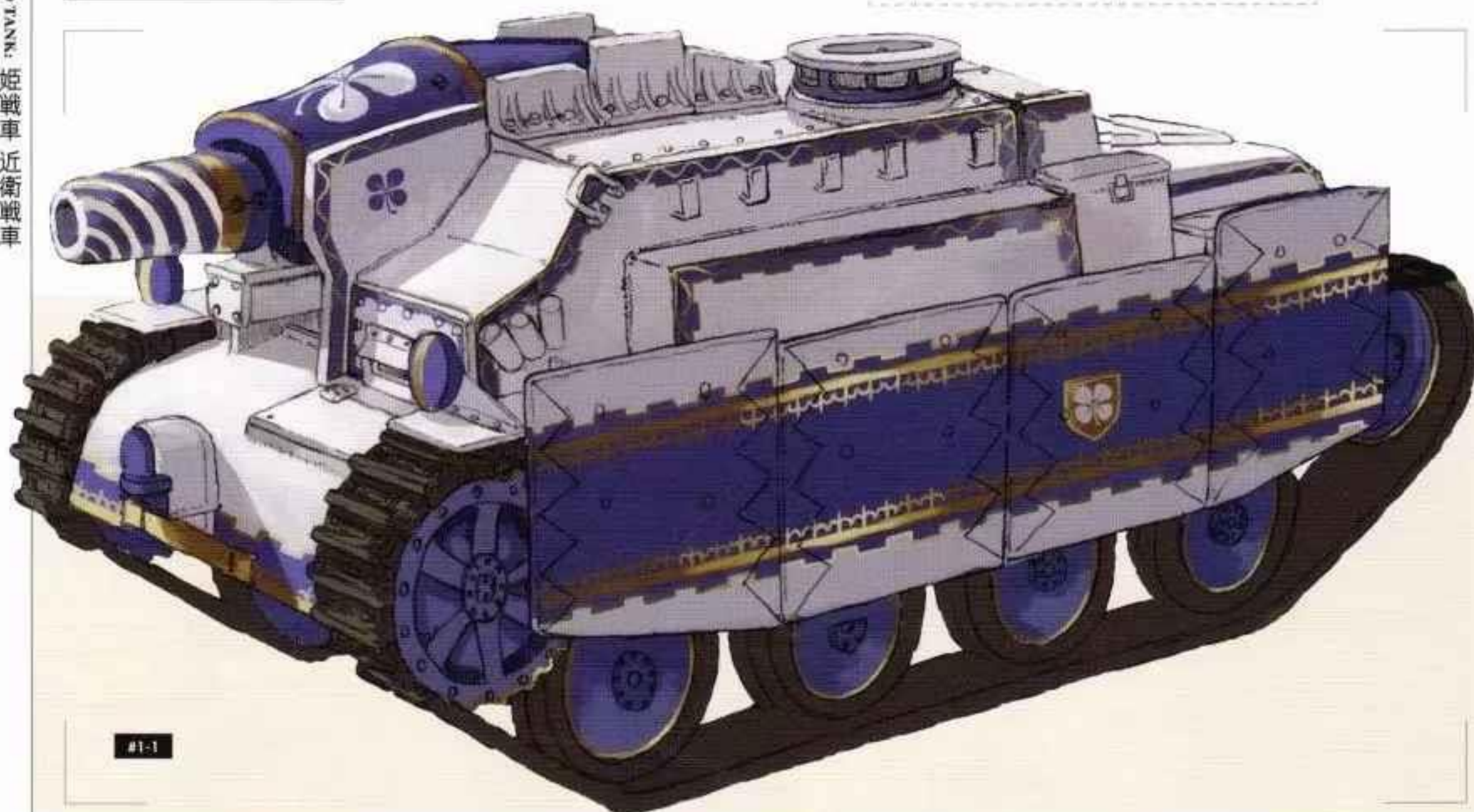
This section covers the tanks that were designed, but unfortunately did not make an appearance in the actual game. All of the designs were based on real-world tanks that any tank fan should be familiar with, though they did undergo a few alterations to ensure that they fit into the world of "Valkyria Chronicles".

Guard Tank

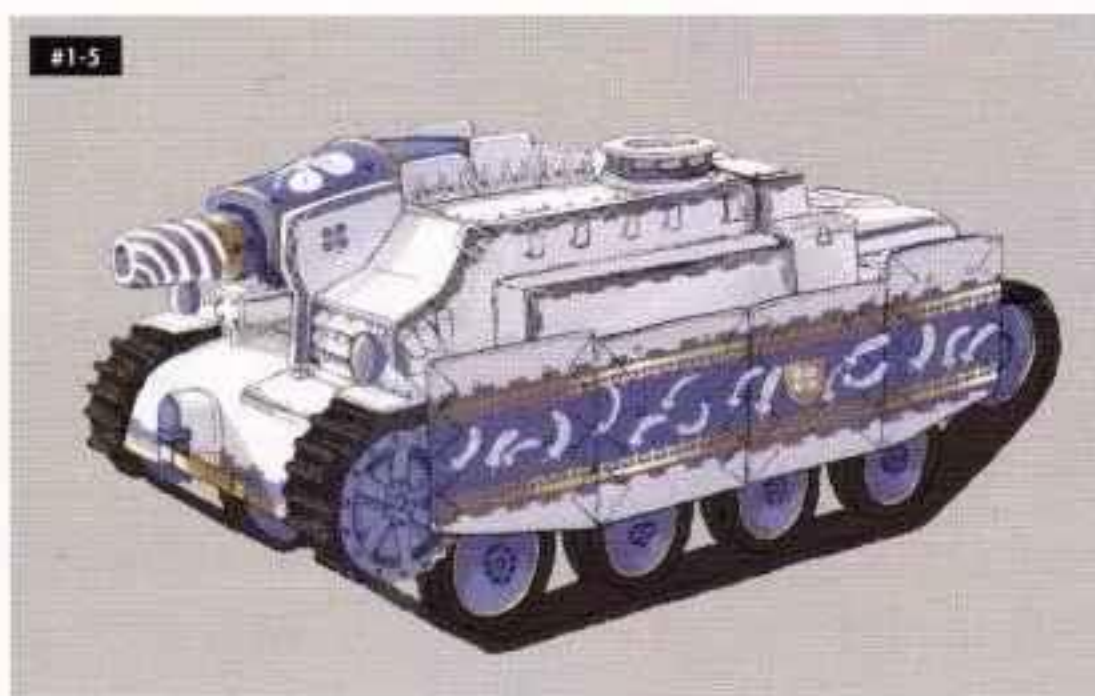
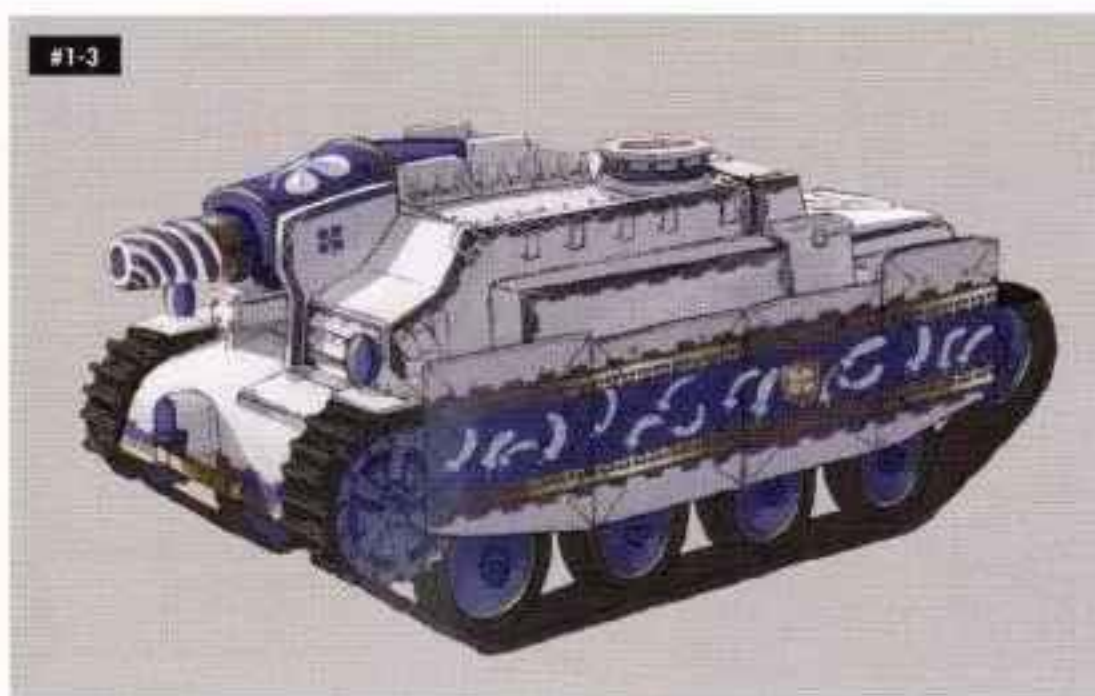
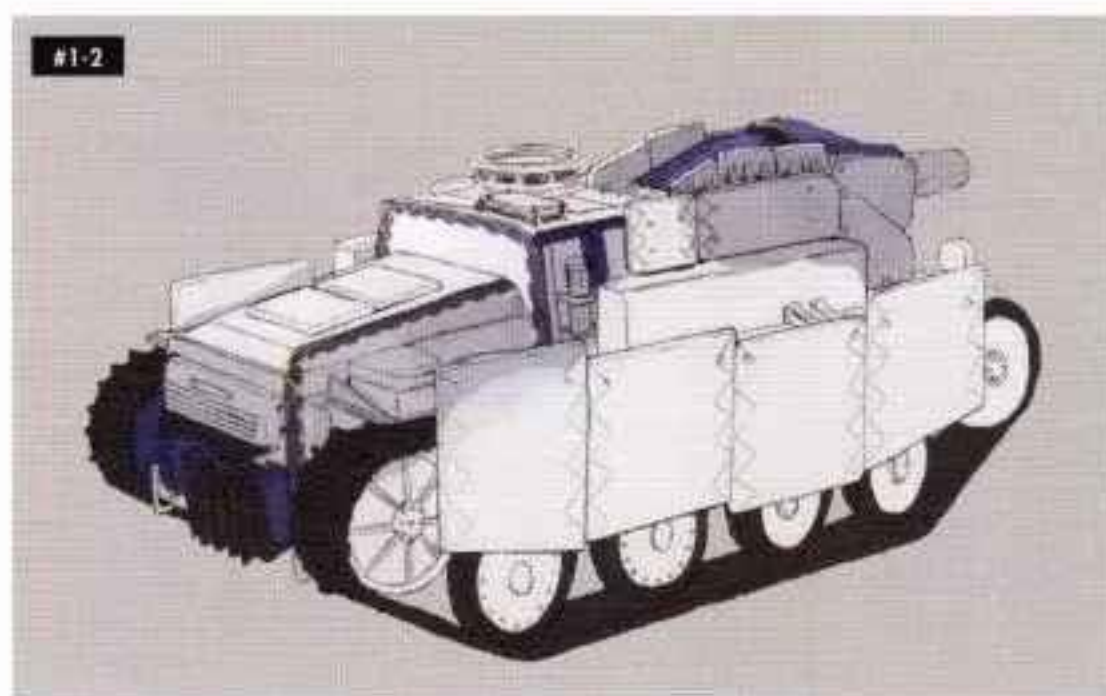
姫戦車 (近衛戦車)

Guard Tank

COLOR DESIGN IDEA #1

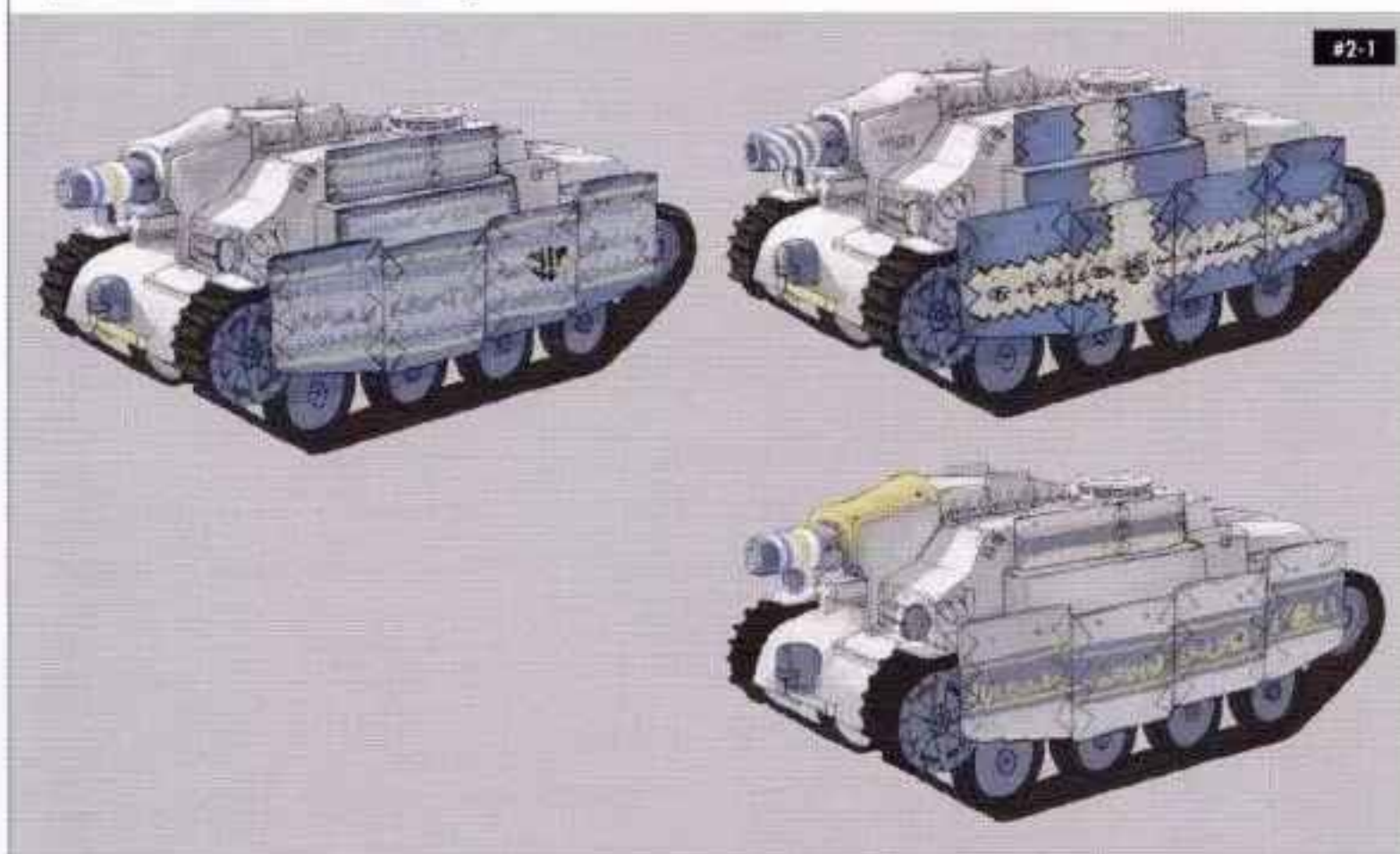


The Guard Tank was based on the Gallian Destroyer Tank design, but was recolored to serve as the royal guard to Princess Cordelia. The body of the tank was also slightly modified in consideration of its royal passenger, and the barrel of the cannon proudly bears the trademark spiral of the Valkyrians. Needless to say, the princess would never be expected to ride into battle during a war, so this tank was most likely used for parades and the delivering of death notifications.



This tank was something we created for the scene where Cordelia comes riding out on a tank. The first two color variations were done by Hanjou. The whole idea of the event was dumped when we were half way through working on this tank, so the concept art is all we have. (Tabayoshi)

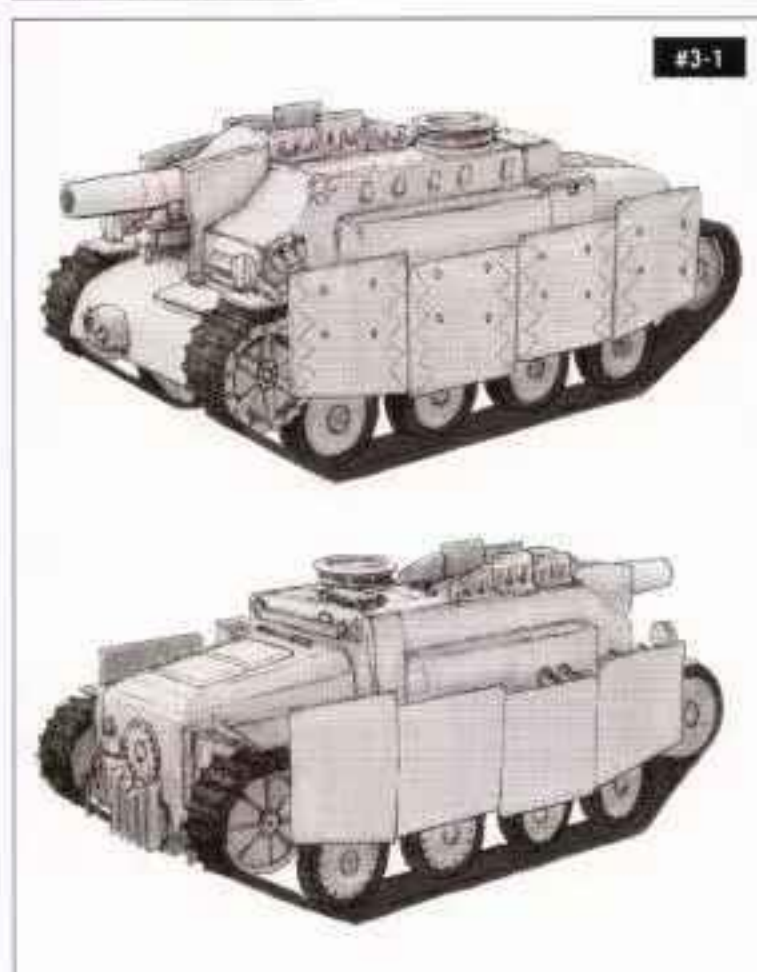
COLOR DESIGN IDEA #2



I was trying to make the tank more noble in appearance. The director's instructions were something along the lines of, "Imagine if a certain famous captain whose name begins with 'M' were to have a tank... that's what this tank should look like." As you can see from all of these illustrations, his helpful advice only further complicated matters for me. (Tabayashi)



BASE DESIGN



We took the design of the Gallian Destroyer Tank (which also did not end up being used in the final game...) since it was already done, and simply recolored it to differentiate it as Princess Cordelia's own personal tank. (Tabayashi)

GALLIAN PRINCESS TANK (GUARD TANK)

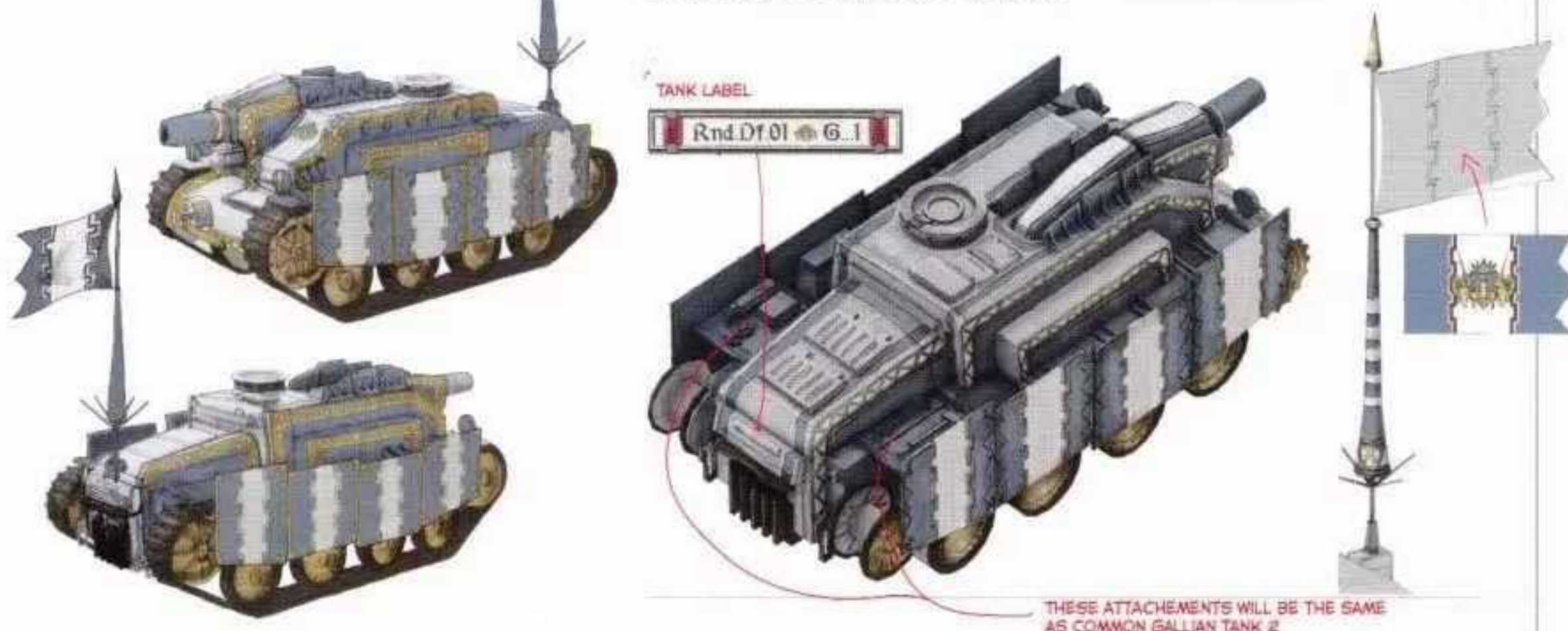


MARKING INSTRUCTIONS

We eventually settled on this design, with the flag and everything, but sudden changes to the plot of the game meant the whole sequence we had prepared this tank for was no longer part of the game. I hope you can at least enjoy these illustrations by imagining what kind of attire Princess Cordelia would have been wearing as she rode in on this tank. (Tabayashi)

FLAG DESIGN

GALLIAN PRINCESS TANK (GUARD TANK)



Gallian Destroyer Tank

ガリア駆逐戦車

Gallian Destroyer Tank



Wedge between the two super powers that were the Empire and the Federation, Gallia had maintained a strictly defensive stance. The Gallian Destroyer Tank was being developed as the low-cost candidate for the possible integration of upgraded offensive units. The most interesting part of this tank is probably the smoke grenade launcher on the front, which is a rare sight in this game.

COMMON GALLIAN TANK 2 (TURRET VARIATION)



ALL DETAILS AND ATTACHMENTS
WILL BE THE SAME AS THE ONE
ON THE LEFT

Jagdpanzer 38(t) Hetzer

共和国 38(t)式駆逐戦車ヘッツァー 第205装甲大隊417号車

Jagdpanzer 38(t) Hetzer

DATA

TOTAL LENGTH: 6.27M
 BODY LENGTH: 4.87M
 WIDTH: 2.63M HEIGHT: 2.17M
 WEIGHT: 15.75T CAPACITY: 4 PASSENGERS
 ENGINE: CREDA AE LIQUID-COOLED
 DIRECT-CURRENT DRIVE
 POWER: 160HP / 2,800RPM
 SPEED: 42KM/H
 RANGE: 178KM
 ARMAMENT: 48 CALIBER 7.5CM TANK CANNON PAK39 X 1 (41 SHOTS),
 7.92MM TANK GUN MG 932B X 1 (3,150 SHOTS)
 ARMOR THICKNESS: 8 ~ 60MM



417

Though it was kind of "fictionalized" for the game, the "38" actually stands for 1938, the year the tank was developed, and the "t" actually stands for "Tschechisch," which is the German word for "Czech." The Jagdpanzer 38(t) Hetzer is a famous tank that made a powerful stand at the frontlines with its upgraded 75mm cannon when the other lightweight tanks were deemed to be lacking in firepower.



COLOR VARIATION



WHEN DESTROYED, EACH ARMOR PLATE SHOULD BURST SEPARATELY



FOR THE OTHER SIDE, PLEASE SEE ATTACHED REFERENCE MATERIALS. THE MARKINGS AND SUCH SHOULD BE THE SAME AS THIS SIDE.

A LITTLE SHORTER THAN THE REAL THING



JAGDPANZER 38(T) HETZER
 THE GALLIAN TANK THAT WILL BE HIT BY THE LANCERS

This was something I worked on back when we were still trying to figure out the plot of the game. At this point, I was planning to make the tanks as realistic as possible, basing them heavily on real-world tanks and only slightly altering them in CANVAS to make sure they did not look out of place in the game world. My favorite tank is the Hetzer, but this particular one did not make it into the final game. (Tabayashi)

WILL BE ADDING A FLAG, DETAILS TO FOLLOW

IF MORE THAN ONE APPEARS AT THE SAME TIME, CHANGE THE NUMBERS TO 407, 408, 412, 414 ACCORDINGLY



Jagdpanzer 38(t) Hetzer

205TH ARMORED BATTALION TANK 417

417

TOTAL LENGTH: 6.27M
 BODY LENGTH: 4.87M
 WIDTH: 2.63M
 HEIGHT: 2.17M
 WEIGHT: 15.75T
 CAPACITY: 4 PASSENGERS
 ENGINE: CREDA AE LIQUID-COOLED
 DIRECT-CURRENT DRIVE
 POWER: 160HP

SPEED: 42KM/H
 RANGE: 178KM
 48 CALIBER 7.5CM TANK CANNON
 PAK39 X 1 (41 SHOTS)
 7.92MM TANK GUN MG 932B X 1 (3,150 SHOTS)



#1-2



Panzerkampfwagen IV Ausf.G (Sd.Kfz.161/2)

共和国4号中戦車G型 502戦車大隊第2中隊第1小队2号車

Panzerkampfwagen IV Ausf.G (Sd.Kfz.161/2)

DATA

TOTAL LENGTH: 6.62M
BODY LENGTH: 5.92M
WIDTH: 2.88M
HEIGHT: 2.68M **WEIGHT:** 23.5T
CAPACITY: 5 PASSENGERS
ENGINE: MOBILA HL 120TRM LIQUID-COOLED
 DIRECT-CURRENT DRIVE
POWER: 300HP / 3,000RPM
SPEED: 40KM/H
RANGE: 210KM
ARMAMENT:
 24 CALIBER 7.5CM TANK
 CANNON KWK40 X 1 (87 SHOTS),
 7.92MM TANK GUN MG 1929B X 1
 (3,150 SHOTS)
ARMOR THICKNESS: 10 ~ 50MM



212



In the real-world WWII, the Panzerkampfwagen IV's main duty was infantry support. Afterwards, the necessity of anti-tank technology saw the Panzerkampfwagen IV's 75mm cannon swapped out with the more powerful anti-tank cannon. The schürzen also helped to balance out the new offensive upgrade with a higher level of defense.

NO SCHÜRZEN



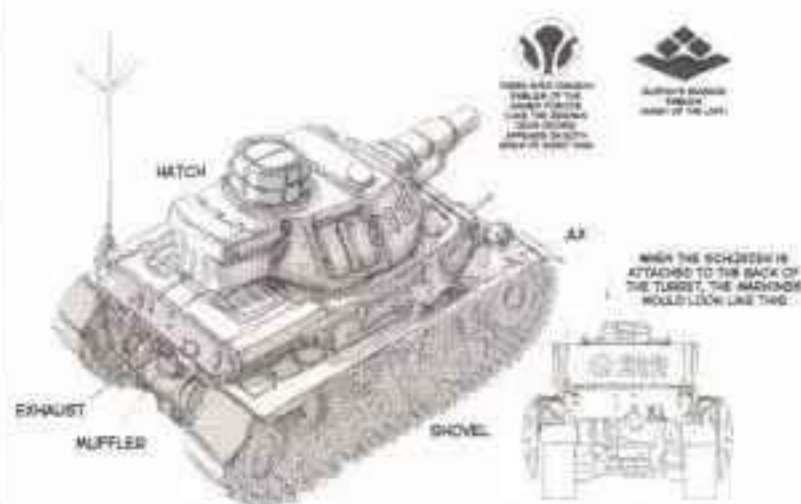
SIZING
REFERENCE

TANK WITHOUT SCHÜRZEN AND
ACCOMPANYING ATTACHMENTS
AUSF.G (SD.KFZ.161/1)

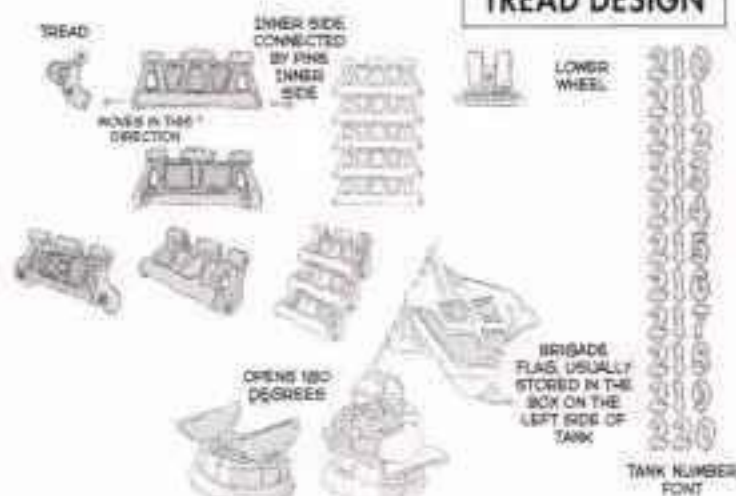
BACK



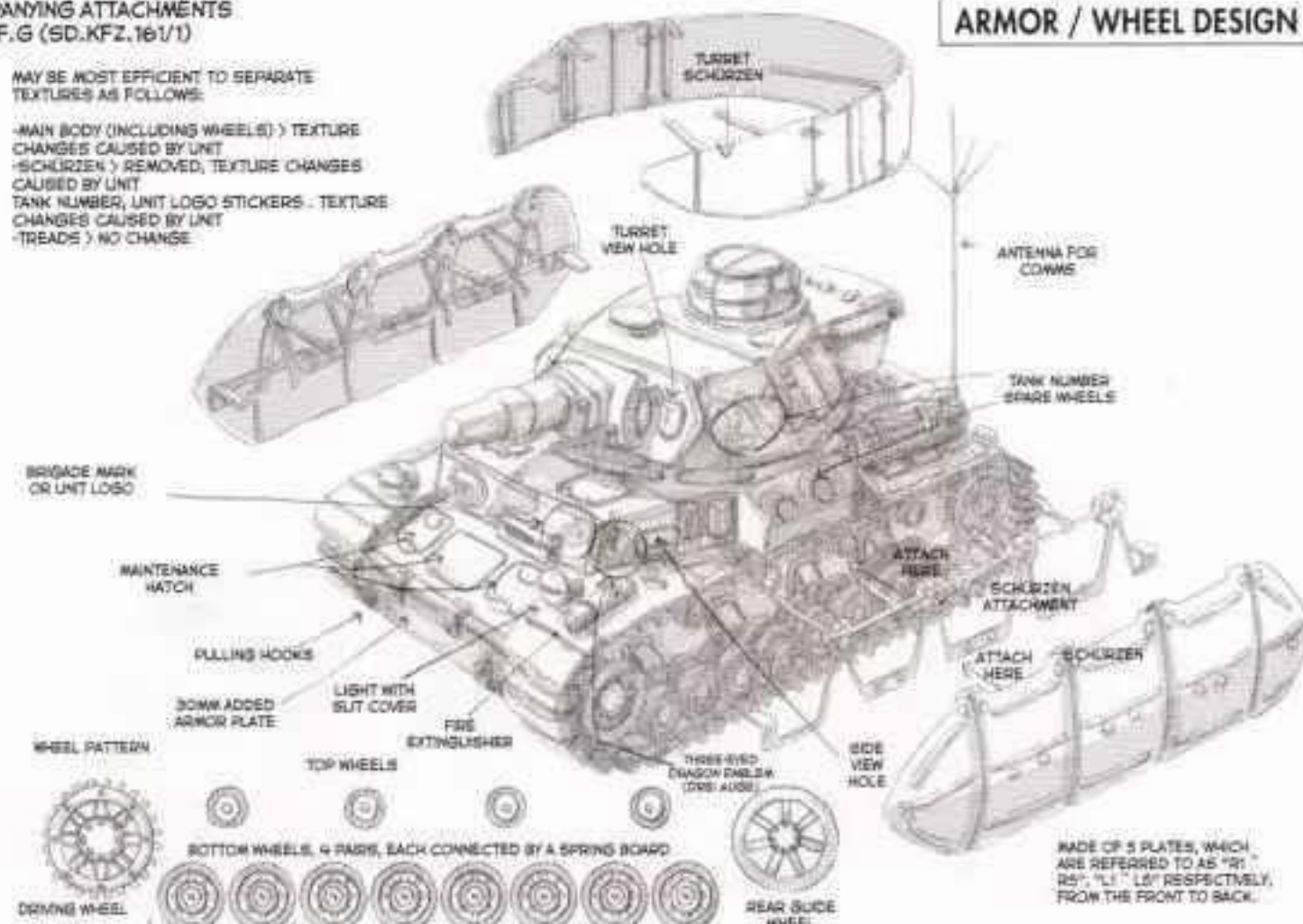
DESIGN DETAILS



TREAD DESIGN



MAY BE MOST EFFICIENT TO SEPARATE
TEXTURES AS FOLLOWS:
 -MAIN BODY (INCLUDING WHEELS) > TEXTURE
 CHANGES CAUSED BY UNIT
 -SCHÜRZEN > REMOVED, TEXTURE CHANGES
 CAUSED BY UNIT
 TANK NUMBER, UNIT LOGO STICKERS - TEXTURE
 CHANGES CAUSED BY UNIT
 -TREADS > NO CHANGE



I can scarcely believe that this design is finally getting to see the light of day. The lines on the turret were inspired by the Messerschmitt aircrafts. If you look closely at the promotional game trailer, you can actually see it in there. This was another tank that was left in a shallow grave early on, for similar reasons as the Hetzer. (Tabayashi)

Military Affairs & Natural History

Valkyria
Chronicles

If history is the warp, then natural history is the weft. These two are woven together
to form an unimaginably large and breathtakingly beautiful tapestry.

WORLD MAP

ヨーロッパ大陸図 Political Map of Europa



This is a map of the continent of Europa in the year 1935. The majority of the lands are split between the unified republics in the west known as the Federation, and the imperial alliance in the east known as the Empire. These two dominating bodies have realized that their differing views on politics, the diminishing natural resources, and their desire for additional territory have made a peaceful co-existence impossible. They have survived countless skirmishes and even a largescale war against each other, and were now poised to enter into a second all-encompassing war. As the new struggle spread across the continent, many of the smaller countries that had managed to maintain neutrality found themselves being swallowed up into one side or the other.

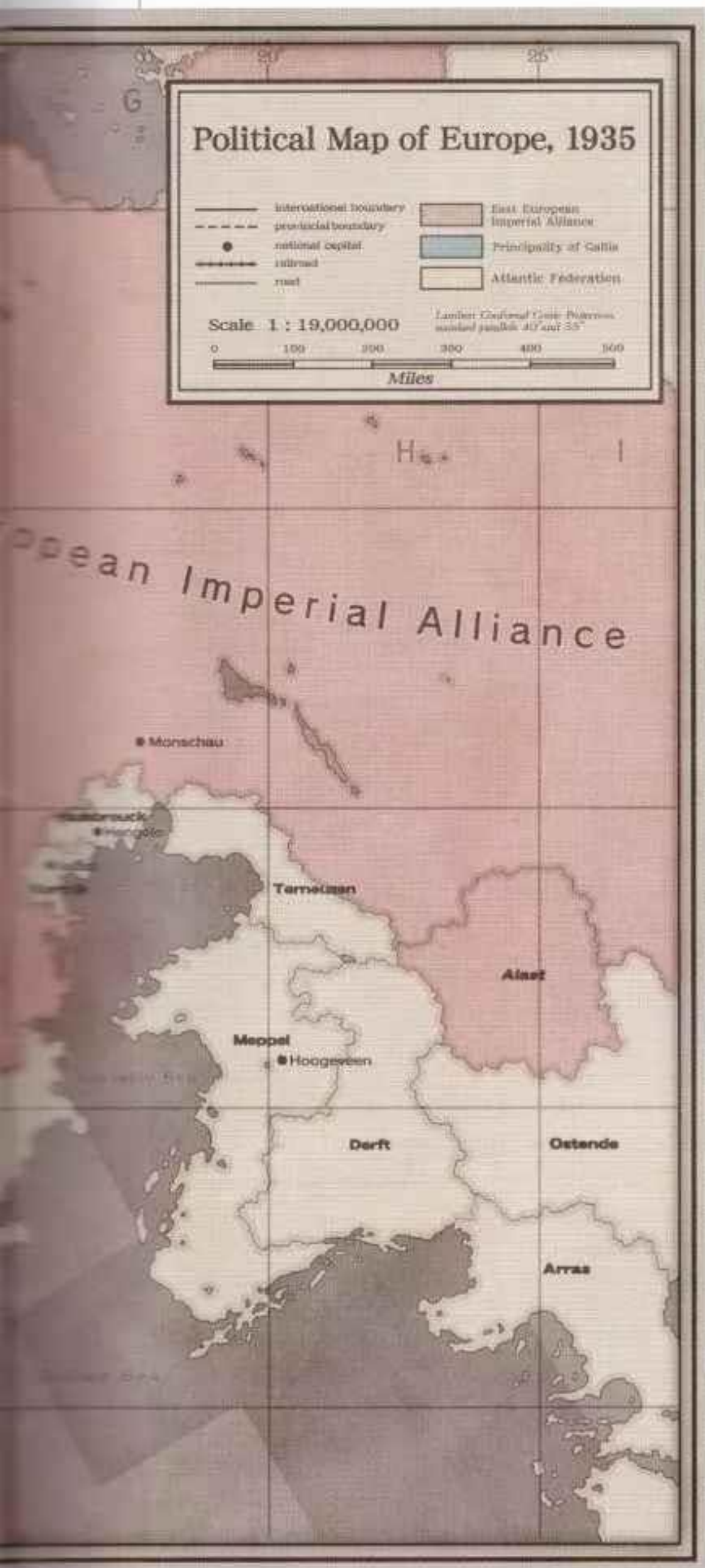
ガリア公国

The Principality of Gallia



Gallia is governed by a constitutional monarchy. The capital city of Randgriz is the location where Randgriz, the hero of the ancient Valkyrian war built his castle. The descendants of Randgriz have been ruling over Gallia for many generations. The total surface area of Gallia is 38,567km², and it has a population of 4,320,000. Gallia is a politically neutral country that employs a conscription system to fill its military forces when necessary. The currency in Gallia is the ducat. Not only does Gallia boast a bountiful number of ragtime mines, it also enjoys a stable climate due to the sea off of its western shores. The naturally fertile Gallian soil also allows for the successful farming of produce and livestock, both of which serve as the backbone of Gallia's economy.

There was a lot of debate regarding the stage for this game. In the end, we went with a continent called Europa, that looks suspiciously like the Europe we are all familiar with, yet is still different enough to carry an air of intriguing mystery about it. We hope the players will feel comfortable enough in this somewhat familiar environment, while still being surprised by the freshness of the visual effects. We thought this delicate balance between the real world and a fictional world would be the perfect stage for "Valkyria Chronicles". (Tabayashi)



大西洋連邦機構

Atlantic Federation



In the middle-ages, the entirety of Europa was governed under a single Emperor. Through many revolutions, the people eventually won the right to break off into numerous republics. When the imperial influence that remained in the east began to exercise its power once more, the republics in the west felt threatened and banded together, knowing that they would find strength in numbers. Though the Federation did vote one individual to be their political representative, each republic still possesses their own political power, and they therefore often find it quite difficult to settle on any important decisions. Though the Federation is technically slightly more politically powerful than the Empire, the aforementioned lack of true unity prevented them from claiming a decisive victory in their last war against the Empire.

東ヨーロッパ帝国連合

East European Imperial Alliance



At the beginning of the 18th century, the countries of western Europa underwent an industrial revolution with the discovery of the technology that allowed them to use ragnite as an energy source. Without a civil revolution to shake the foundations of the political scene, however, they remained under a system of monarchy. The various rulers strengthened their ties through arranged marriages, and thus was the East European Imperial Alliance formed. Though the imperial alliance had not officially elected a single individual to represent them as a whole, it was generally understood that one particular emperor held absolute power over the entire collection of nations under the imperial alliance. Steeped in tradition and old habits, the people of the imperial alliance tend to be more conservative and intolerant than their western cousins. This resulted in a generally higher level of prejudice against the Darcens.

第二次ヨーロッパ戦争

The Second European War

The Federation and the Empire had always been quarreling over natural resources, and at the beginning of the 20th century, the assassination of the heir to the Empire led the two forces into a largescale war that came to be known as the First European War. Tanks and other new military weapons saw their first bit of action in EW1, but the mutual lack of experience with utilizing armored vehicles resulted in a rather tactically awkward situation. The war ended in a stalemate, with the Federation and the Empire signing a tentative peace treaty. After 20 years of uneasy peace, however, a new war was sparked when the Empire invaded one of the countries under Federation rule. The Second European War had begun, and the Empire conquered three of the Federation's smaller nations before the Federation even had time to react. This would prove to be the most violent war to date.



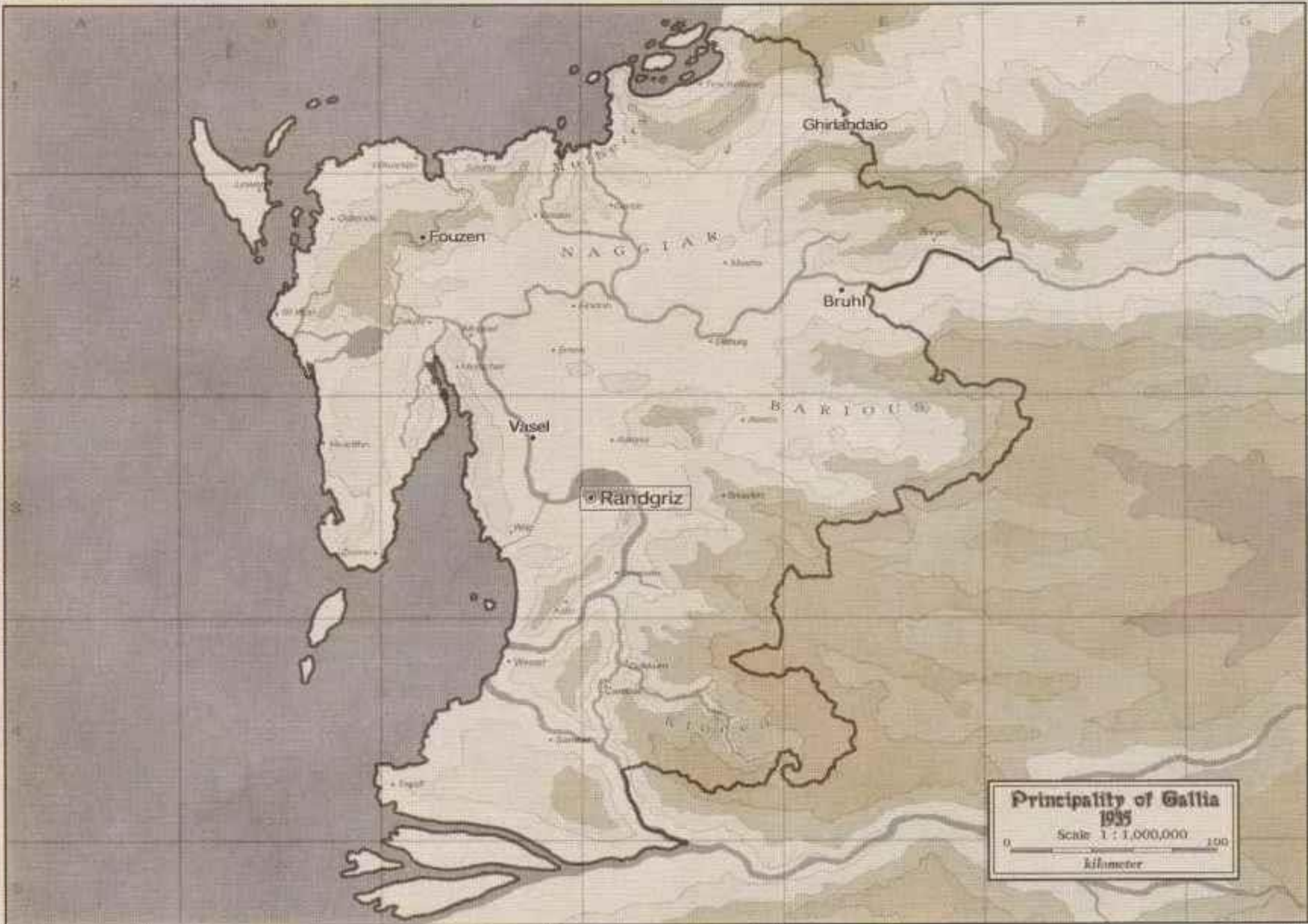
The Principality of Gallia 1935

ガリア公国地図

A scenic toparchy protected by a natural stronghold

In the northwestern corner of Europa sits a small nation called Gallia. It is a five-sided country, with two of its sides facing the sea, two bordering on imperial lands, and the final border resting against Federation territory. Though Gallia had once been occupied by the Empire, a war of independence freed it from imperial control, and Gallia has since maintained a

stance of strict neutrality. The expansive and barren Barious Desert defends Gallia's central border from invasion, while the dense Kloden Wildwood stands ominously over the borderlands to the south. In the Naggiar Plains, Gallia has erected the citadel of Ghirlandaio, and the industrial city of Fouzen stands at the base of the peninsula at the northern shores.



Gallia is shaped like the profile of a unicorn's head. This is supposedly why Gallia's national symbol is the unicorn, similar to how Holland's national symbol is the lion. We also kept the unicorn motif in mind when designing the Valkyrian lances. (Tabayashi)

Positioning of the Empire's Invasion Force

For the invasion of Gallia, Maximilian made use of four armored divisions from the 8th imperial army. The Empire is the most progressive nation as far as armored tactics is concerned, and they were able to get past Ghirlandaio's defenses by focusing all of their firepower into one assault. Building off of the momentum of their success at Ghirlandaio, the imperial forces steadily made their way towards the capital city.

101ST PZ.DIV

Entered Gallia through Bruhl, at the central border. Was later tasked with the occupancy of Ghirlandaio.

205TH PZ.DIV

Entered Gallia through Fouzen, and proceeded to secure most of the ragnite mines in the northern region of Gallia.

14TH PZ.DIV

Became the core of the invasion, inheriting the duties of the 13th and 33rd divisions.

103RD PZ.DIV

Reinforcements that arrived to relieve the 101st division of their central support duties.



The Empire's Invasion Route

Since the northern borders of Gallia seemed to be the most vulnerable to an invasion, the Empire sent a single unit to the north, while sending two of its main units through Ghirlandaio, and an additional unit to the central borderlands. The Gallian forces had made the mistake of placing absolute faith and confidence in Ghirlandaio's defensive capabilities, so when the Empire succeeded in breaching the citadel of Ghirlandaio, the Gallians had no choice but to retreat to their final line of defense.

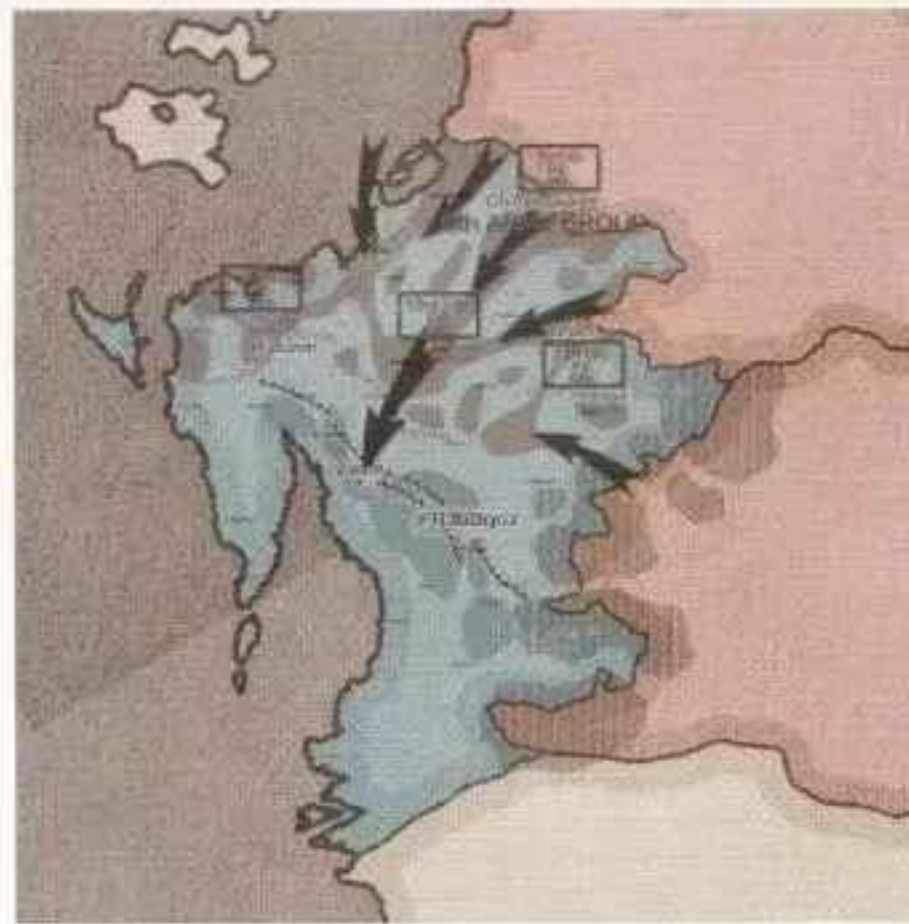
COMMENCEMENT OF BATTLE

The Empire divided its invasion force into three routes: the northern route, where they would capture the more valuable of the ragnite mines; the central route, through which they would press their advance on the capital city; and the southern route, which was to provide support to the units on the central route.



AFTER THE GREAT VASEL BRIDGE WAS TAKEN

After the initial raid, the Empire sent in another unit of armored troops as reinforcements to ensure that Fouzen remained occupied by imperial forces after the initial wave had moved deeper into Gallian territory.



Transition of Power

After their initial losses, it took the Gallian forces some time to regroup and solidify their defensive position. For this reason, the Empire was able to consume all but the southern regions of Gallia rather quickly. Just as the threatening shadow of the Empire fell over the capital city, the Gallian defense initiative delivered a crippling blow to the advancing imperial forces. Emboldened by their timely success, the Gallian forces proceeded to force the Empire out of their lands entirely.

PROLOGUE BEFORE THE EMPIRE'S INVASION



This is what Gallia looked like before the Empire executed their first strike. The dense Kloden Wildwood, the expansive Naggjar Plains, and the towering citadel of Ghirlandaio served as Gallia's main defenses.

CH.3 VASEL URBAN WARFARE



By penetrating Ghirlandaio fortress, the Empire was able to move their main units deep into the heart of Gallian territory, quickly closing in on the city of Vassel.

CH.4 OPERATION CLOUDBURST



Though the central imperial force was temporarily stalled by Gallia's retaliation at Vassel, the Empire's northern and southern units succeeded in capturing more territory.

CH.5 THE KLODEN WILDWOOD



With Vassel reclaimed by the Gallians, the Empire's influence was pushed back towards the north. The Empire may have been using this time to regroup and organize its forces, as there is not much change seen here when compared to the previous map.

CH.7 THE BATTLE AT BARIOUS



By retaking Kloden Wildwood, the Gallian forces succeeded in splitting the imperial forces in two. This also forced the southern imperial units to halt their advance.

CH.10 LIBERATION OF FOUZEN



The imperial forces were visibly weakened by the loss of Batomys. Henceforth, the Empire had to focus their efforts on trying to defend the areas that were still under their control.

CH.11 THE MARBERRY SHORE



The Empire lost their hold on Fouzen, and all of the supplies associated with the industrial city. With their supplies unexpectedly thinned, the imperial forces were pushed back more easily.

CH.12 THE FIGHT FOR BRUHL



Though the central forces seemed to be doing well, the northern forces were all but annihilated by the Gallian retaliation. Gallia succeeds in pushing the Empire farther north.

CH.13 THE CLASH AT NAGGIAR



The Empire collected their divided forces and brought them together on the Naggjar Plains. The receding lines show the effects of the Empire's temporary retreat.

CH.15 CITADEL GHIRLANDAIO



Suffering a devastating loss on the Naggjar Plains, the Empire's northern units were forced all the way back to the borderlands. At this point, the Gallian forces had managed to reclaim most of their territory.

CH.16 THE MAIDEN'S SHIELD



Though once thought to be an impossible feat, Marmota stormed right through the depths of Kloden Wildwood and proceeded to approach the capital city at alarming speeds. The imperial forces to the south took this opportunity to recapture the city of Vassel.

Gallian Militia Equipments

ガリア義勇軍第一種兵装

The tricolor representing
Gallia's pride and independence

The militia uniforms are adorned with red, white, and blue, the colors of Gallia's national flag, similar to the uniforms of Gallia's regular army. This color scheme is used for all seven branches of the militia: the scouts, lancers, shocktroopers, engineers, snipers, medics, and tanks. Though it is unclear as

to whether something like the Hague Conventions exists in the history of "Valkyria Chronicles", the fact that both Gallia and the Empire have uniforms and are engaging in battle suggests that there was some kind of treaty signed in the past, or at least a similar code of conduct.

[♡] Scout

偵察兵

The scout is a rifle infantry that is basically the foundation of all the other branches. To allow for maximum mobility, their armor is limited to the upper arms, waist, and knees. They carry a rifle, grenades, a supply of ammo, and a set of binoculars. Though scouts must often head straight into enemy territory, their grenades offer support in the way of brute force when necessary during their reconnaissance efforts.

I had a bit of an issue with the thought of all female soldiers running through the battlefield in little skirts. Though I understood the need for eye-candy in a video game, I also didn't want the players to have to suspend their disbelief entirely just to enjoy the game. I was able to find a decent balance between the two by suggesting these shorts as an alternative. The basic design and colors for the militia uniforms were derived from Welkin's uniform. (Tabayashi)

FEMALE SCOUT



MALE SCOUT



SCOUT'S BINOCULARS



[家] Lancer

対戦車兵

Heavily armored anti-tank units. The Empire's tanks are the evolved forms of their armored cavalry, and similarly, the Gallian lancers are the evolved forms of their heavily armored infantry. As the firepower of the lancer's and tank's weapons increased, the lancers started scattering to put space between themselves when facing tanks instead of maintaining a tight formation.



LANCER



Considering their tactics, you'd think that the lancers would have lighter armor to allow them to retreat immediately after launching their attack, but the balancing of the game system in terms of AP and HP required us to make the lancers a more heavily armored unit. With this in mind, we gave the lancers an anti-tank missile launcher in the shape of a giant lance (this part was more to make them visually appealing in the game world than anything else), and a shield in the form of an oversized shoulder guard to protect them from the resulting blast of their attack. (Tabayashi)

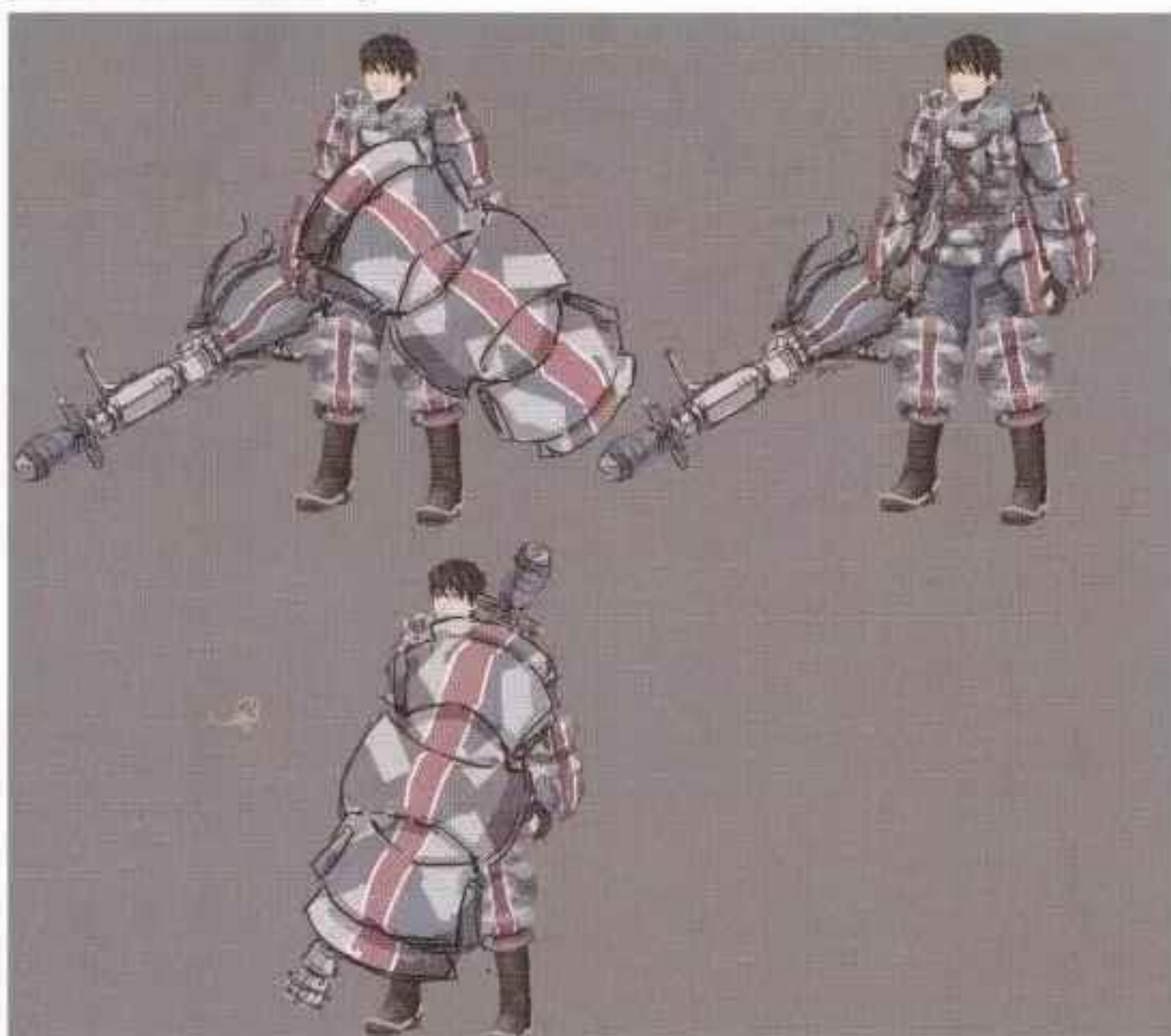
FEMALE LANCER



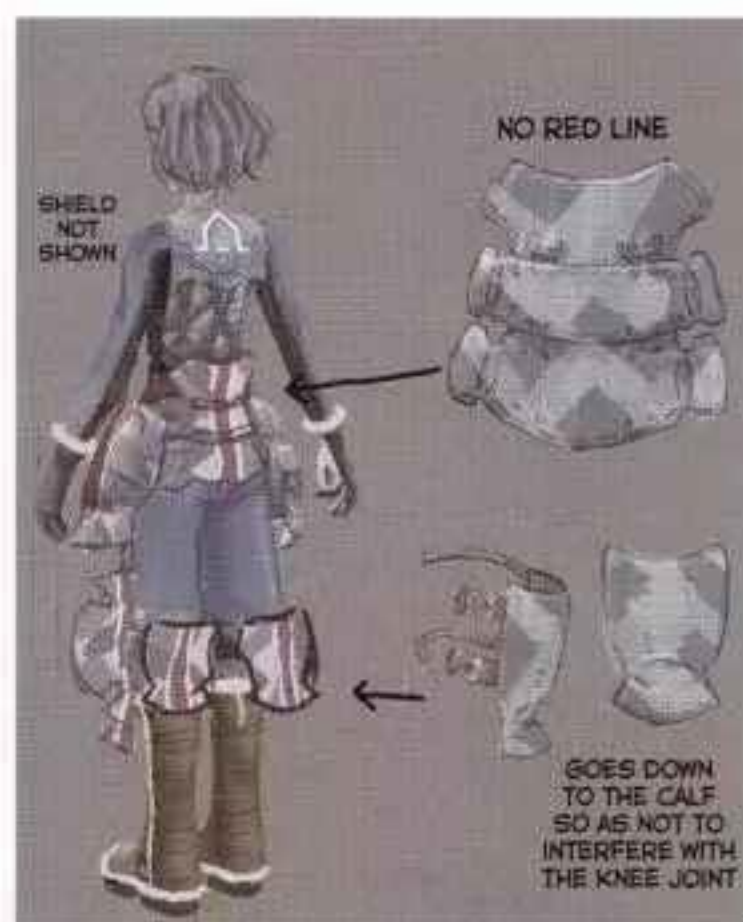
MALE LANCER



EARLY SHIELD DESIGNS



The similar and sedate appearance of all the uniforms were both necessary and practical features, yet we knew we would have to make each type of soldier visually unique in some way to make it easier for the player to identify the different branches with a single glance. These images are from the phase where we were exploring the possibility of giving the lancers a massive shield to make them visually distinct from the other classes. (Tabayashi)



[^] Shocktrooper

突撃兵

These powerful soldiers are the ones who lead the charge into enemy lines after the scouts return with their reports. In order to increase their chances of surviving the enemy's focused fire, the shocktroopers have a little more armor than the scouts. Their armor is not too heavy, however, as they must avoid cannon fire rather than withstand it. Shocktroopers are armed with flamethrowers to make them more effective when overtaking enemy encampments.



Regarding the body armor, a metal breastplate type thing was actually used during WWI and WWII in the real world, though it was soon set aside due to the fact that it did not offer much in the way of protection against bullets while still encumbering the soldier considerably. Still, it is easy to understand the psychology behind wanting to have something on your troops that at least gives them the sense that they are protected. In the world of "Valkyria Chronicles", we gave the fighters some armor pieces that are somewhat reminiscent of western armor with the understanding that the people of this world still considered these pieces to be of some reasonable effectiveness. (Tabayashi)

FEMALE SHOCKTROOPER



MALE SHOCKTROOPER



[J] Engineer 支援兵

Engineers offer all sorts of important support up on the frontlines, such as resupplying ammo, offering first aid, performing quick fixes on tanks, clearing mines, and constructing/deconstructing barricades. They are sort of a mix between the modern day engineers and medics. They really are only meant to perform support duties, and their armor is comparable to that of the scout, which makes them ineffective in frontal assaults.



FEMALE ENGINEER



MALE ENGINEER



RAGNITE AMMUNITION BOX



DOES NOT GLOW
IN NORMAL STATE



ENGINEER
VARIATION



I spent a lot of time trying to figure out how to make the engineers visually unique. There are countless ways to convey the idea that these guys can resupply, remove threats, and heal other units, but I had to work within the limitations of the model and animations. It can be tough to figure out the acceptable line between realism and blatant impossibilities, but I think the comic-style nature of CANVAS actually helped us out a lot with regards to ammo resupplying. There are quite a few discrepancies between the "final" designs and what you actually see in the game, but that goes for all units and not just the engineers. (Tabayashi)

RAGNITE AMMUNITION BOX AND SHOVEL



[狙] Sniper 狙撃兵

Specializing in extremely ranged combat, the snipers have even less armor than the scouts. Their cumbersome sniper rifles also make them the least mobile units in the game, but their ability to target an enemy from a distance without fear of immediate retaliation makes them powerful allies indeed.



The leather pouches on the sniper's chest and waist are ammo containers. Each one contains ten 7.92mm bullets. Since you can't really lay an "ambush" due to the game's combat system, having all of this extra ammo doesn't really affect the gameplay in any way. Still, I thought it would be reasonable enough to assume that the snipers would be armed with handguns, so the excess ammo pouches were not entirely ridiculous. Though the leg holster on the right thigh does not actually hold a gun, it was slightly blurred and deformed to give the impression that it could contain a side arm of some kind. (Tabayashi)



FEMALE SNIPER



MALE SNIPER



[U] Medic

衛生兵

Medics are responsible for pulling their injured comrades out of harm's way in order to provide medical assistance. They aren't armed with any weapons except a simple side arm for self-defense. It seems medics are protected by the international treaty, allowing them to perform their duties even in the midst of enemy troops, without any support from their own forces.

The red and white go well with the rest of the colors of the Gallian uniform. At first, we had planned for the medical kits to be large tanks that the medics carry on their backs, but we felt that it was getting a little too "fantasy" at that point, so we converted the medical kits into cases that resemble the old doctors' bags. See the triplets lugging their medical kits around with both hands really gives you the impression that they're trying their best. (Tabayashi)



MEDICAL KIT



Universal Helmet of the Gallian Militia

Since the head is the most delicate part of a soldier, a helmet preserves their lives and allows them to stay out in the battle for longer periods of time. The Gallian helmets are mainly blue, with red and white lines added to the back.



UNIVERSAL GALLIAN HELMET

UNIVERSAL GALLIAN HELMET

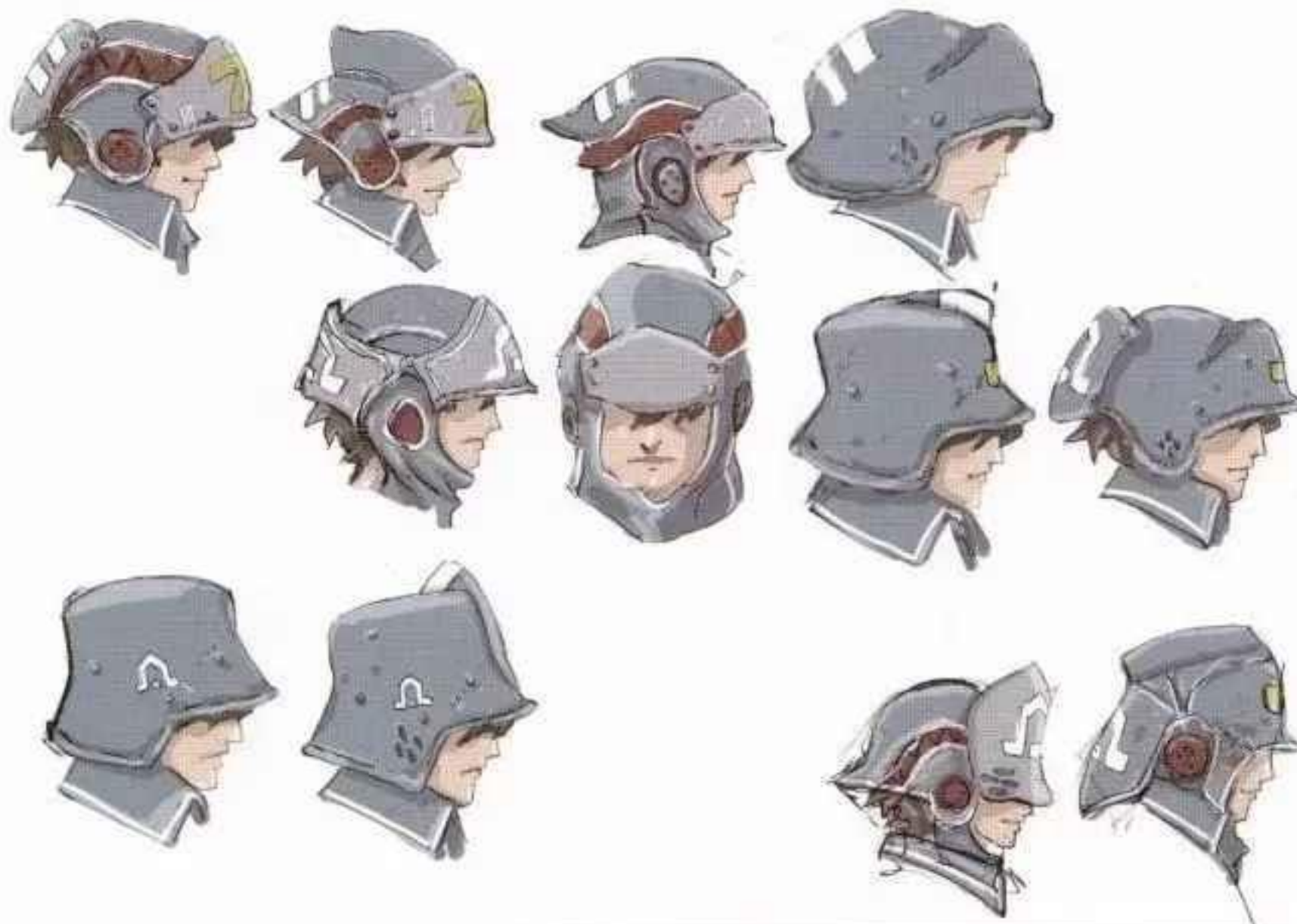


MILITIA SOLDIER



MILITIA HUNTER

EARLY EDITS
 > THE BASE BLUE COLOR IS DARKER, AND COLORS ARE LESS SATURATED
 > THE RED AND WHITE LINES ARE SWAPPED, WITH AN ADDITIONAL WHITE LINE ON THE OUTER EDGES



There is an additional panel at the back of the helmet that acts as an extra layer of defense. It also indicates the branch of the wearer, and can be swapped out as necessary. As with real life, I imagine that little attention would be paid to such details once the war really got rolling, and armor manufacturers were hard pressed to meet the high demands from the military. (Tabayashi)

In the game, common soldiers and other sub-characters wear the helmet shown above. Since we didn't want the faces of these "extra" characters to be too visible, the helmet is designed to be worn quite deeply over the eyes. When I was coming up with design ideas, I came up with a few that were mostly intended to be visually interesting rather than practical in any way. The possibilities of variations on these helmets were so vast, you could go from really showy to really orthodox depending on the needs of the soldier. Personally, I quite like the one that looks kind of like a pilot's helmet with a short visor. (Tabayashi)

Concept for Gallia's Regular Soldiers

The uniforms of the regular soldiers are quite similar to those of the militia troops in that they utilize the three colors of Gallia's national flag. The only real difference is in the positioning of the red and white lines on the male soldier's uniform. For the hunters, the color scheme was altered a bit to give them a tough more class. Their pants were also colored differently, to more closely match the color of their leather footwear.

FEMALE SOLDIER



MALE SOLDIER



The regular soldiers distinguish themselves from the militia with their red stripes, the outline of which more closely resembles the way it appears on Gallia's flag. The colors of their uniforms are also a bit darker than those of the militiamen. In other words, it is made clear that more work went into the uniforms of the regular soldiers, and it is highly likely that the materials involved are also of higher quality. (Tabayashi)

EQUIPMENT



EQUIPMENT



FEMALE HUNTER



MALE HUNTER



Though they didn't actually make an appearance in the game, this is the uniform design we prepared for the Hunters of Gallia's regular army. Their stripes are totally white, with only gold piping along the edges. The Gallian uniforms are pretty flashy to begin with, but this just takes it to a whole new level. This kind of attention to detail is probably something you would only see on the uniforms of small countries, as the larger countries would have to consider the practicality of mass production, and would therefore resort to more simplistic designs. (Tabayashi)

Early Uniform Concepts

These images show the differences between the militia's normal troops and the Hunters. As with the regular troops, the Hunters' uniforms have much less red in them, which makes them harder to detect out on the battlefield. Other than that, there does not seem to be any remarkable differences as far as the actual armor is concerned.

MILITIA SOLDIER



MILITIA HUNTER



COLOR VARIATION IDEAS



Though the images above are relatively early designs, they seem pretty close to the final designs for the scout's uniform. These designs served as the foundation for the variations we later added to the uniforms to identify the different branches. We did prepare special uniforms for the Hunters, but they were not used in the final game. The stronger, more experienced look that the Hunters' uniforms provided were quite popular among the members of our team, so there was quite a bit of whining going on when we found out that they were being dropped from the game. (Tabayashi)



These images are even older than the ones you see above. Their helmets resemble those you see on firefighters. This was a result of me trying to stray away from the strictly militaristic style, and aiming for something that looked more like a tiny country's unique approach to self-defense. Since these guys were volunteer troops, the gear on their lower halves, like their pants and their boots, were a bit mismatched to show that they were only provided with outdated stock from the regular army or hand-me-downs from the regular soldiers. (Tabayashi)

Gallian Firearms

ガリア軍銃火器

The masterful firearms created to preserve Gallia

These are the firearms of the Gallian military, and as such these are the weapons used by Squad 7. The most basic rifle for infantry use is named after Gallia itself. Trial and error is the formula behind weapon development, and there is no better time to collect useful data on weapons than during a war. Having fresh, practical data from the battlefield

allows weapon developers to make considerable leaps forward in the upgrading and designing of new weapons in a surprisingly short amount of time. When compared to the weapons used by the Empire, the Gallian weapons are inferior in terms of firepower, but they make up for it in range and accuracy.

Scout / Engineer Rifle Gallian

TYPE: MILITARY RIFLE
TOTAL LENGTH: 869MM
BARREL LENGTH: 432MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 5
WEIGHT: 3680G

For the guns, I prepared several motifs, working with alterations and variations to bring out a better sense of the era in which the game was taking place. The rifles went through lots of changes, and eventually turned out looking a bit like an M1 or a Gew43. I picked brown for the major color because I thought wood would be most suitable for the timeframe. (Tabayashi)

GALLIAN SCOUT RIFLE



THE MAGAZINE CHANGES AS YOU PROGRESS. THE THREE SIZES AVAILABLE ARE: LARGE, MEDIUM, AND SMALL.

Gallian with Firepower Upgrade Gallian-A

TYPE: MILITARY RIFLE
TOTAL LENGTH: 997MM
BARREL LENGTH: 560MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 5
WEIGHT: 4620G

The silhouette closely resembles a real life water-cooled submachine gun... Early on, I was only making small changes to each model of gun, but I quickly realized that the changes were so subtle that the players probably would not notice them. So I switched into a new mode where I made big changes to the gun to give the player a sense of excitement every time they upgrade their weapons. (Tabayashi)

GALLIAN SCOUT RIFLE

VARIANT WITH FOCUS ON FIREPOWER



Gallian with Accuracy Upgrade Gallian-S

TYPE: MILITARY RIFLE
TOTAL LENGTH: 1049MM
BARREL LENGTH: 613MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 5
WEIGHT: 4210G

If you think about it realistically, it's highly unlikely that these changes could actually be made to your weapons in the amount of time that it happens in-game, but given the choice between making the player say, "Wow, that's some super realistic weapon advancements," and "Wow, my weapon look cooler than before!" I obviously went with the latter. (Tabayashi)

GALLIAN SCOUT RIFLE

VARIANT WITH FOCUS ON ACCURACY



Gallian with Special Upgrade Gallian-X

TYPE: MILITARY RIFLE
TOTAL LENGTH: 1035MM
BARREL LENGTH: 600MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 5
WEIGHT: 4400G

Despite the new level of freedom I had granted myself with regards to the weapons designs, I still found it pretty difficult to maneuver with upgrades within the confines of the basic rifle shape. I wish I could just flip through all of the designs I did and say, "That's just the way it is!" but alas, I had to resort to finding some balance between visual appeal and practical design. (Tabayashi)

GALLIAN SCOUT RIFLE
VARIANT WITH FOCUS ON STATUS EFFECTS



Reward Weapons

Reward weapons are high-quality weapons that are granted to squads that perform exceptionally well in battle. Though all of Gallia weapons are manufactured in the best weapon manufacturing plants, they are not all created equal, and some turn out better than others. These special weapons were gathered up and painted with a special Gallian color scheme.

GALLIAN SCOUT RIFLE

RARE COLORS

VARIANT TEXTURES ON
RFO1 02 04 07 10



Since there is a lot of good comprehensive information available within the game regarding the various weapons and their specs, I think the best use of my comment space would be to talk about the behind-the-scenes stuff related to each item. As far as the reward weapons go, the story is probably as you guessed it... we took the regular guns and changed the texture to give them Gallian colors in order to distinguish them from the normal weapons. (Tabayashi)

Rifle Grenade

These are pretty much grenade launchers used by the scouts. It allows them to fire grenades farther than they could by hand. The rifle grenade attachment attaches to the bottom of the rifle, which prevents it from getting in the way of the rifle's normal fire. Since the basic rifles are named after Gallia, the rifle grenades are named after Randgriz.

RANDGRIZER-M1



GALLIAN RIFLE GRENADE

COMPOSED OF AN ATTACHMENT FOR THE SCOUT RIFLE AND THE TIP OF THE GALLIAN HAND GRENADE GR01 ~ GR05.

CAN BE ATTACHED TO SCOUT RIFLE MODELS RFO1 ~ RF11.



I understand the Germans eventually had the rifle grenades built into their weapons, but since this was meant to be a sub-weapon in the game, we kept them as external attachments. By replacing the handles, they can still be thrown by hand as normal grenades. (Tabayashi)

Shocktrooper Submachine Gun Mags (M1 ~ M4)

TYPE: MILITARY MACHINE GUN

TOTAL LENGTH: 661MM

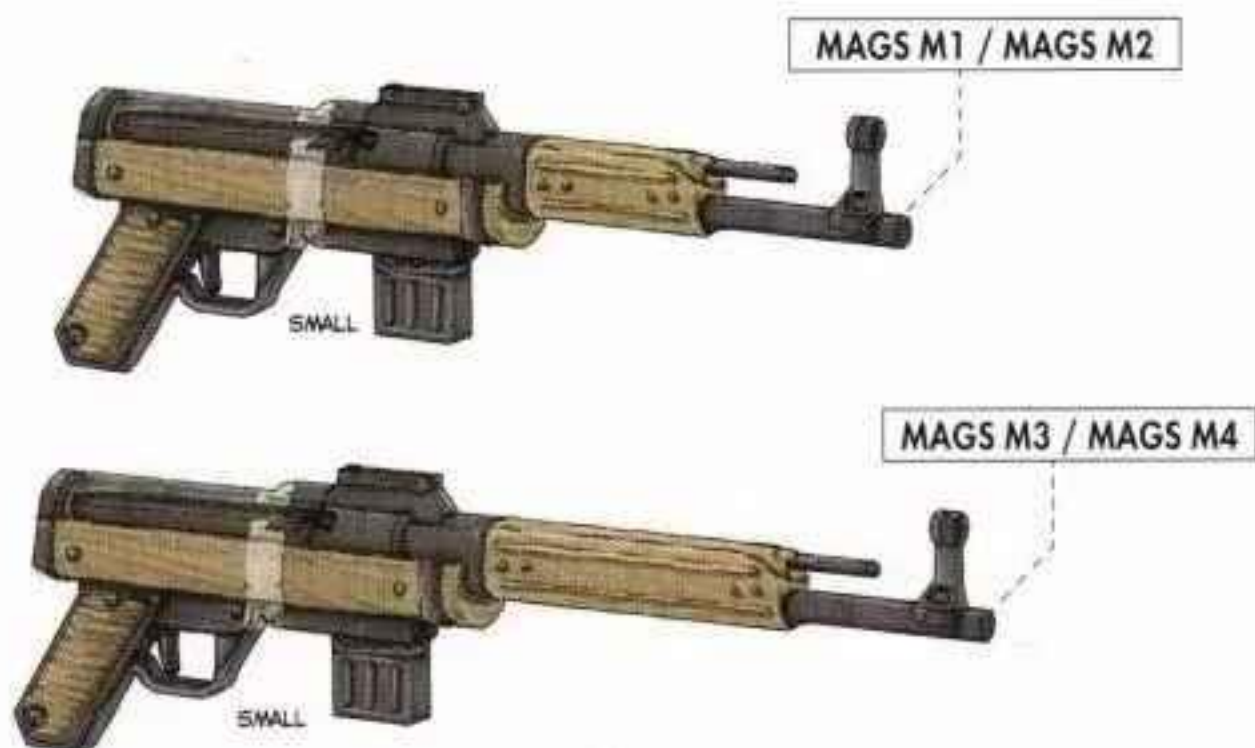
BARREL LENGTH: 335MM

CALIBER: 9MM

RATE OF FIRE (RPS): 20

WEIGHT: 3540G

I didn't really base this gun on any real life models. I was asked to make it look weaker than the imperial equivalent, and to ensure that it looked like it belonged in the timeframe of the game, so that's what I did. The submachine gun is pretty powerful early on in the game. (Tabayashi)



Mags with Firepower Upgrade Mags (M10 ~ M30)

TYPE: MILITARY MACHINE GUN

TOTAL LENGTH: 992MM

BARREL LENGTH: 459MM

CALIBER: 9MM

RATE OF FIRE (RPS): 20

WEIGHT: 4830G

I was picturing the MG08 and Vickers Mk. I when I was designing these. Though they look a lot heavier than your traditional submachine gun, I'm sure the Gallian troops can handle it. They get their strength from their powerful desire to protect their country, after all. (Tabayashi)



Mags with Special Upgrade MAJ-X

TYPE: MILITARY MACHINE GUN

TOTAL LENGTH: 990MM

BARREL LENGTH: 459MM

CALIBER: 9MM

RATE OF FIRE (RPS): 15

WEIGHT: 4310G

The tip resembles the MP28, while the size and length are more like the MPE... with a few alterations. (Tabayashi)



Mags with Rate of Fire Upgrade

T-MAG

TYPE: MILITARY MACHINE GUN

TOTAL LENGTH: 1014MM

BARREL LENGTH: 492MM

CALIBER: 9MM

RATE OF FIRE (RPS): 25

WEIGHT: 3720G



Don't ask me how these AK look-alikes fit into the era of "Valkyria Chronicles"... [lol] I just couldn't think of any other weapon to base them off of at the time... The bipod is my sad attempt at a variation. (Tabayashi)

Reward Weapons

Machine guns are prized for their burst shots; so rate of fire and firepower is far more important than accuracy. These submachine guns offer less accuracy and range than the rifles, but their bursts are quite focused, and they offer a surprisingly long range for their shorter barrels.



As with the reward rifles, these are set apart by their special Gallian color schemes. (Tabayashi)

Flamethrower

Since the concept of the Pioneer was not yet established in this world, shocktroopers were armed with flamethrowers for clearing out enemy defense lines. These flamethrowers spew out liquified ragnite, which is then ignited. The name "FF" came from a bit of silliness on the part of the development team, and it stands for "Flame Flail."



Judging from the size of the attachment, I would imagine they have to replace the fuel canister after every burst. (Tabayashi)

Lancer Anti-Tank Lance Lancaar

TYPE: ANTI-TANK LANCE
TOTAL LENGTH: 2874MM
BARREL LENGTH: -MM
CALIBER: 122MM
RATE OF FIRE (RPS): 1
WEIGHT: 16.2KG

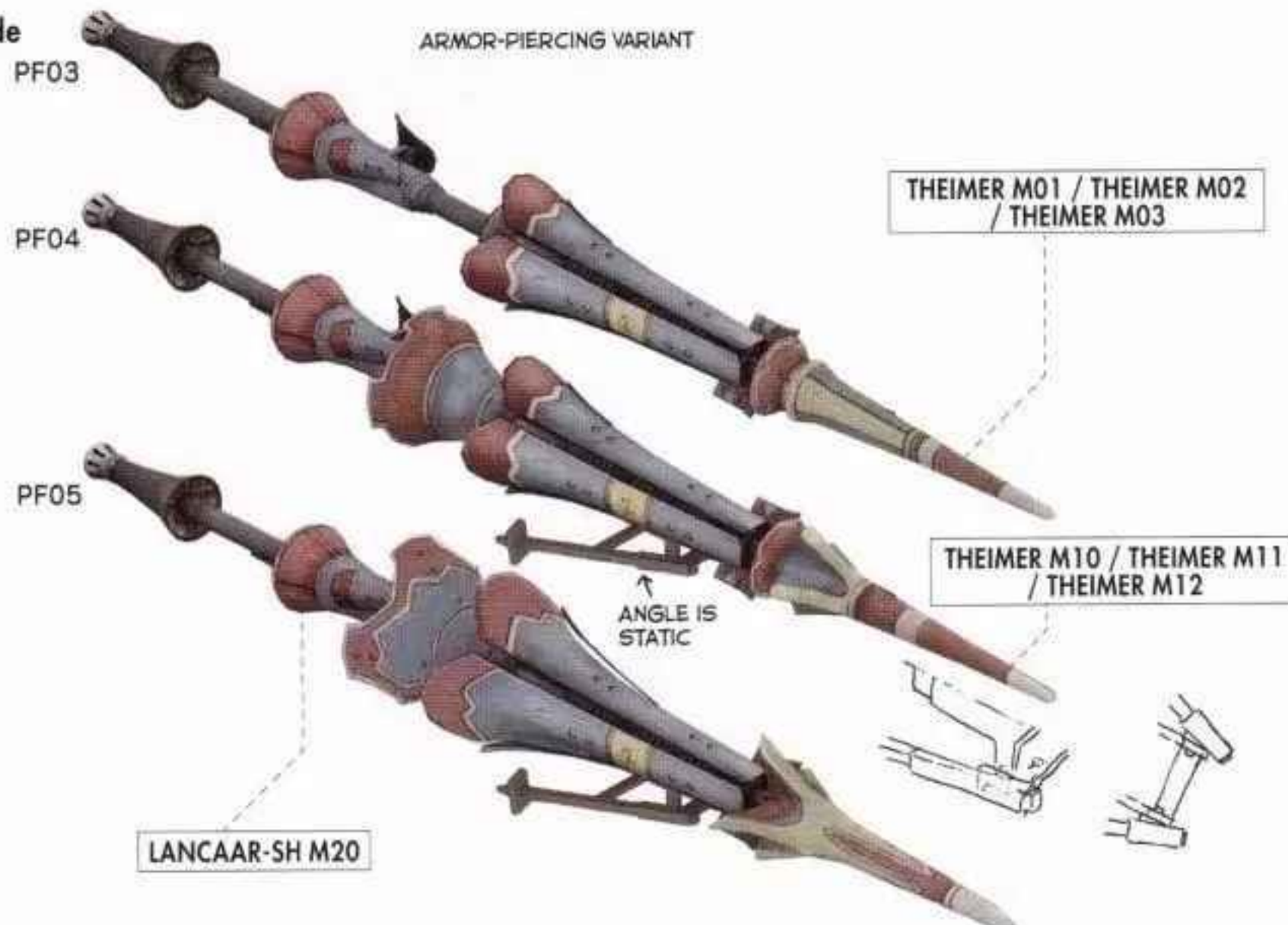
Though these anti-tank lances are entirely fictitious in nature, I did use some key design elements from the Panzerfaust and Panzerschreck, like the trigger and safety devices, as well as the stabilizer wings. (Tabayashi)



Lancaar with Firepower Upgrade Theimer

TYPE: ANTI-TANK LANCE
TOTAL LENGTH: 3225MM
BARREL LENGTH: -MM
CALIBER: 141MM
RATE OF FIRE (RPS): 1
WEIGHT: 18.1KG

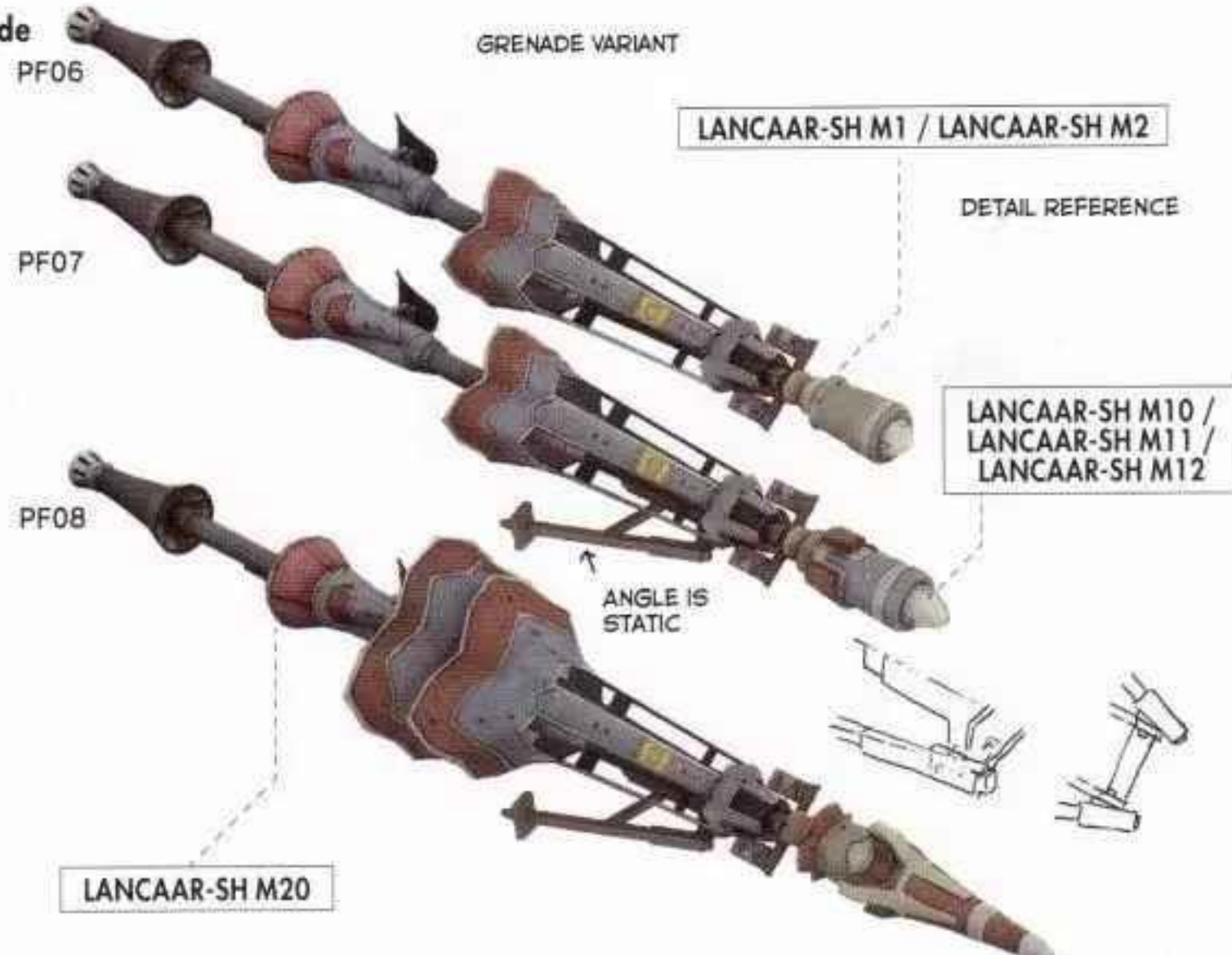
Since anti-tank weapons are generally designed with the main objective being to blow a tank up, it may seem strange that I designed the lances to be like armor-piercing bullets, which require more acceleration and kinetic energy. The truth is, they are not exactly like armor-piercing bullets, and a better description might be to say that they are merely extremely explosive shells that were slightly altered to give them a bit more piercing power than your average bomb. (Tabayashi)



Lancaar with Explosive Shell Upgrade Lancaar-SH

TYPE: ANTI-TANK LANCE
TOTAL LENGTH: 2806MM
BARREL LENGTH: -MM
CALIBER: 136MM
RATE OF FIRE (RPS): 1
WEIGHT: 15.5KG

Since this type has an explosive shell upgrade, I made the silhouette look more "explosive"... (Tabayashi)



LANCAAR M1R

PF09

TEXTURE CHANGE ON PF09. THIS IMAGE SHOWS IT WITH A LONG TIP, BUT PLEASE SHORTEN THE LENGTH TO MATCH THE MODEL.

LANCAAR M3R

PF10

TEXTURE CHANGE ON PF10. THIS IMAGE SHOWS IT WITH A LONG TIP, BUT PLEASE SHORTEN THE LENGTH TO MATCH THE MODEL.

THEIMER M01R

PF11

TEXTURE CHANGE ON PF11.

THEIMER M10R

PF12

TEXTURE CHANGE ON PF12.

THEIMER M20R

PF13

TEXTURE CHANGE ON PF13.

RARE COLORS

(ALTERNATE TEXTURES ON PF01 ~ 05)



THE TEXTURE ALTERING PROCESS FOR THESE RARE COLORS IS PRETTY MUCH THE SAME AS IT WAS FOR THE MACHINE GUNS. THE YELLOW PARTS SHOULD BE A METALLIC GOLD COLOR.

Reward Weapons

Since the effectiveness of the anti-tank lances are pretty much reliant on the explosive head itself, you cannot expect much in the way of improved effect unless the base design is altered considerably. Therefore, it is safe to assume the reward lances are specially manufactured to be superior to their normal cousins, unlike the other reward weapons.

Since the normal lances are already colored with Gallia's national colors, we decided to take the most minor of the colors (yellow) and make it the dominant color for the reward lances. (Tabayashi)

Hand Grenades

Scouts, shocktroopers, and engineers are equipped with these grenades. It is a mostly cylindrical can of gunpowder with a wooden handle, which makes the grenade look like a "mole whacker." The safety cap on the bottom of the handle is yanked off to ignite the grenade, and it will explode a few seconds thereafter. Needless to say, grenades need to be handled with care in order to avoid unwanted explosions.

Both the Empire and Gallia use grenades with handles on them. I guess this had a lot to do with the fact that you mostly see the characters from behind during gameplay, and throwing a grenade with a handle would be more visually entertaining. At first, the grenades just caused normal red fiery explosions, but we later decided to add the ragnite element to it for a touch of fantasy flavor while still remaining within the realistic confines of the Valkyria world. Ragnite-charged grenades, of course, meant awesome blue explosions. (Tabayashi)

B-TYPE GRENADE M2

GALLIAN HAND GRENADES 5 TYPES



GR01

GR02

GR03

B-TYPE GRENADE M1

B-TYPE GRENADE M3



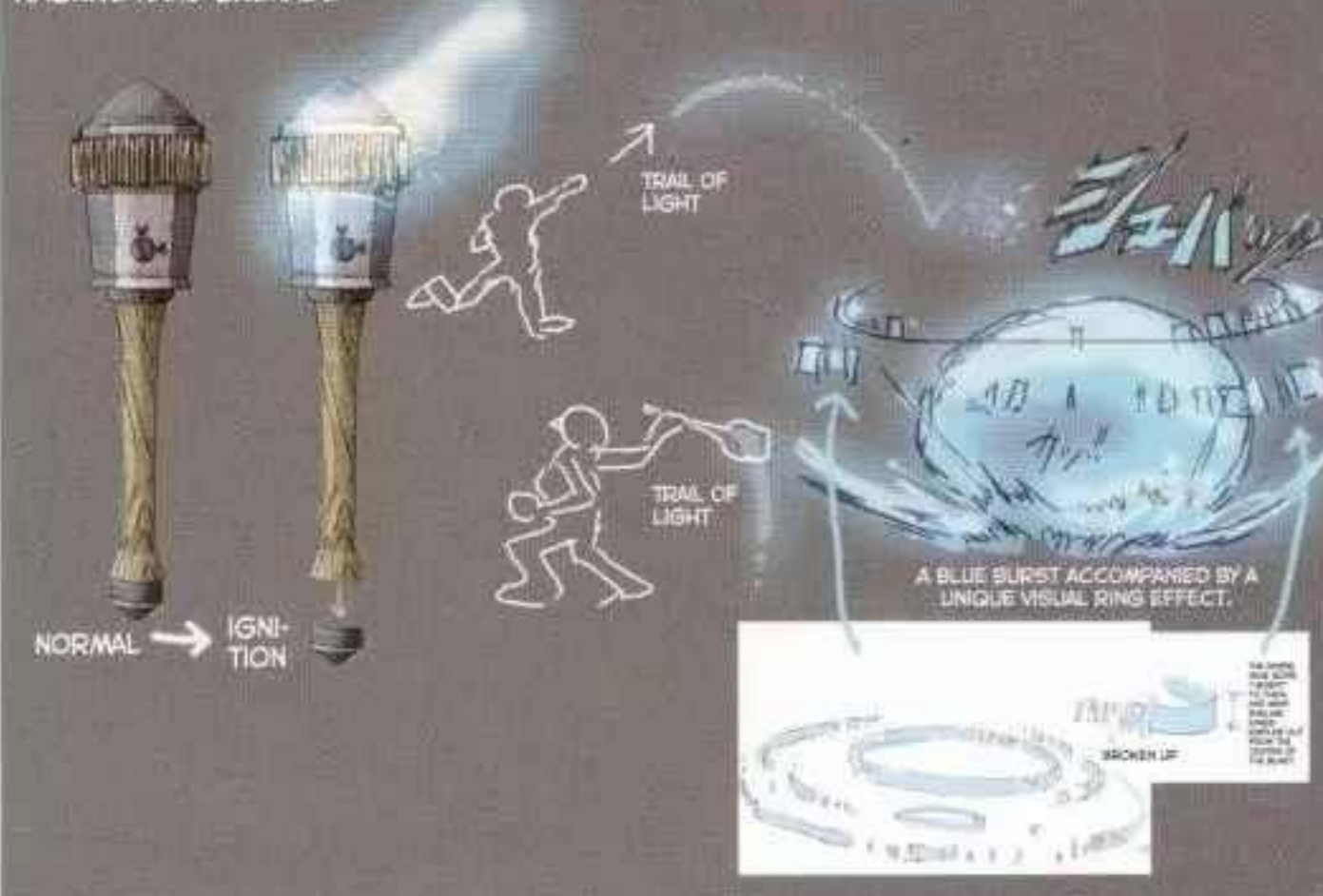
GR04

GR05

B-TYPE GRENADE M4

B-TYPE GRENADE M5

RAGNITE HAND GRENADE



Since the gunpowder inside ragnite grenades contains finely ground ragnite powder, the resulting explosion gives off that telltale blue glow. If you remove the handle and replace it with a launching attachment, the explosive tip can be fired from a rifle grenade.

Sniper Sniper Rifle GSR (GSR-1 ~ 4)

TYPE: MILITARY SNIPER RIFLE
TOTAL LENGTH: 1073MM
BARREL LENGTH: 585MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 1
WEIGHT: 3970G

This was based on the Mosin-Nagant, and the Enfield Alicia was holding in the concept art by Honjou. I tweaked these two models to end up with what you see here. (Tabayashi)

GALLIAN SNIPER SNIPER RIFLE

SR01

GSR-1 / GSR-2

SR02

SMALL

MEDIUM

GSR-3 / GSR-4

THE MAGAZINE CHANGES AS YOU PROGRESS. THE THREE SIZES AVAILABLE ARE: LARGE, MEDIUM, AND SMALL.

FROM THE MODEL WE HAVE ALREADY FINISHED AND WILL BE HANDING OVER TO SOC, THE TRICOLOR EMBLEM AT THE FRONT WILL BE REMOVED AND THE WHITE STRIPE WILL BE MOVED TO THE BACK. ALL 11 TYPES OF SNIPER RIFLES WILL HAVE A SCOPE.

GSR with Accuracy Upgrade GSR (GSR-10 ~ 30)

TYPE: MILITARY SNIPER RIFLE
TOTAL LENGTH: 1243MM
BARREL LENGTH: 810MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 1
WEIGHT: 3860G

The name GSR comes from the fact that I based this gun off of the models of the Gallian-S Rifle and the Gallian Sniper Rifle. This was the first Gallian rifle designed specifically for sniping purposes. (Tabayashi)

GALLIAN SNIPER SNIPER RIFLE

VARIANT WITH FOCUS ON ACCURACY

SR04

GSR-10 / GSR-11 / GSR-12

SR07

GSR-20 /
GSR-21 / GSR-22

SR10

GSR-30

SAME AS MACHINE GUN.
ANGLE IS STATIC.

Sniper Rifle with Firepower Upgrade Brondel

TYPE: MILITARY SNIPER RIFLE
TOTAL LENGTH: 1243MM
BARREL LENGTH: 800MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 1
WEIGHT: 4220G

The name for this rifle was taken from Bernhard M. Brondel, the leading weapon designer over at the state-owned weapons manufacturing company in Gallia. (Tabayashi)

SR03

BRONDEL M1 /
BRONDEL M2 / BRONDEL M3

SR06

MEDIUM

BRONDEL M10 /
BRONDEL M11 / BRONDEL M12

SR09

LARGE

BRONDEL M20

LARGE

SAME AS MACHINE GUN.
ANGLE IS STATIC.

Brondel with Special Upgrade Brondel X

TYPE: MILITARY SNIPER RIFLE
TOTAL LENGTH: 1264MM
BARREL LENGTH: 802MM
CALIBER: 7.92MM
RATE OF FIRE (RPS): 1
WEIGHT: 4430G

GALLIAN SNIPER SNIPER RIFLE

VARIANT WITH FOCUS ON STATUS EFFECTS



These look a bit like air rifles, don't they? I have a thing for wooden skeleton stocks. I think they look awesome. (Tabayashi)

Reward Weapons

Most sniper rifles are made by modifying the more accurate models of regular rifles, but Gallia actually has their sniper rifles manufactured specifically to be sniper rifles. The Mosin-Nagant was a military rifle used by the Soviet Union, and is also what these rifles were modeled after. The Mosin-Nagant was the favored rifle of both the Finnish sniper Simo Häyhä (known as "White Death"), and Vassili Grigorevich Zaitsev, the famous WWII Soviet sniper.

GALLIAN SNIPER SNIPER RIFLE

RARE COLORS

VARIANT TEXTURES ON
SR01 02 04 07 10



As with the other reward weapons, these weapons were colored with the Gallian color scheme. There is more black included here than with the others. (Tabayashi)

Early Gallian Weapon Designs

The early submachine guns were designed with longer stocks. There appears to have been three design drafts that were submitted for the basic rifle design, but the different sized magazines indicate that they were already thinking ahead to the upgrades, whether it be through increased ammo capacity or higher calibers.

SHOCKTROOPER SUBMACHINE GUN

SHOCKTROOPER SUBMACHINE GUN



This was a design I made for testing purposes, so they had something to work with when hammering out the characters' motions. This was done well before we had figured out how the weapon upgrading was going to work, so I tried to aim for what I considered to be middle ground as far as weapon level and appearance. (Tabayashi)

FLAMETHROWER

SHOCKTROOPER FLAMETHROWER



As with the submachine gun, this flamethrower was also just a temporary design for motion testing. It was even harder with the flamethrower as it is designed as an external attachment, making it more prone to collisions during the testing. We actually didn't have plans for a flamethrower at first, but the planner requested some kind of area-of-effect weapon. In the end, I think the flamethrower actually fit into the world of "Valkyria Chronicles" pretty well, and became one of the coolest features as far as weapons are concerned. We incorporated ragnite into the technology behind the flamethrower for the same reasons that we did for the hand grenades, giving the flamethrowers their awesome blue flames. (Tabayashi)

SCOUT / ENGINEER RIFLE

SCOUT / ENGINEER RIFLE 3 MODELS



The weapon upgrading was just going to be about "evolving" the basic models at first, but we quickly realized that this was more than a bit boring. That's when we started conveying the "upgrades" through the more drastic visible variations that you have seen in the past few pages. (Tabayashi)

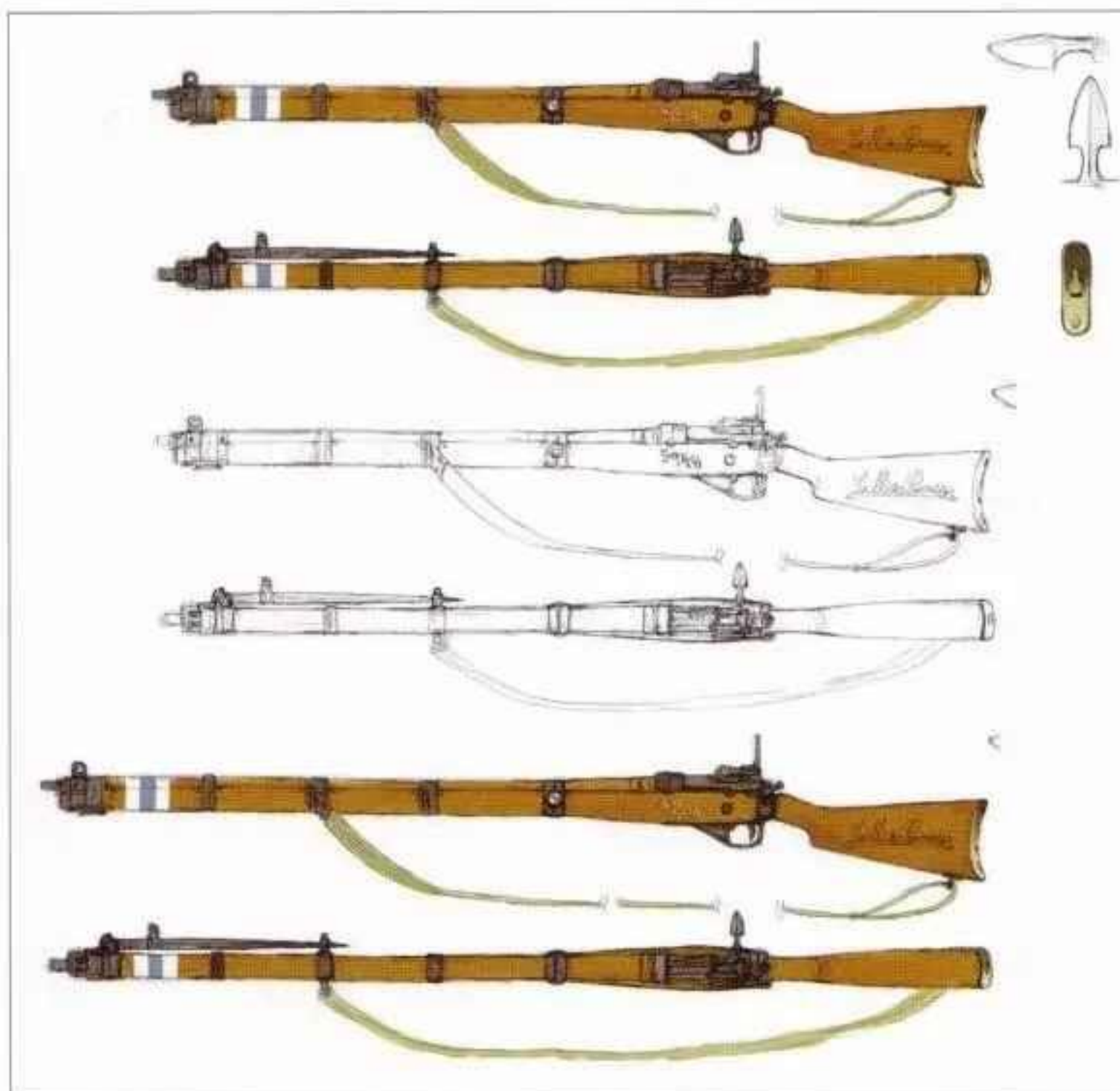
SCOUT / ENGINEER RIFLE VARIANTS



SNIPER SNIPER RIFLE



SNIPER RIFLE



The topic of snipers always seems to be linked to the best battlefield dramas, don't you think? I think each of the staff members on our team had a favorite sniper, so it was only natural that sniper rifles would be a part of this world that we were creating. (Tabayashi)

GRENADE & HAND GRENADE

SCOUT RIFLE GRENADE



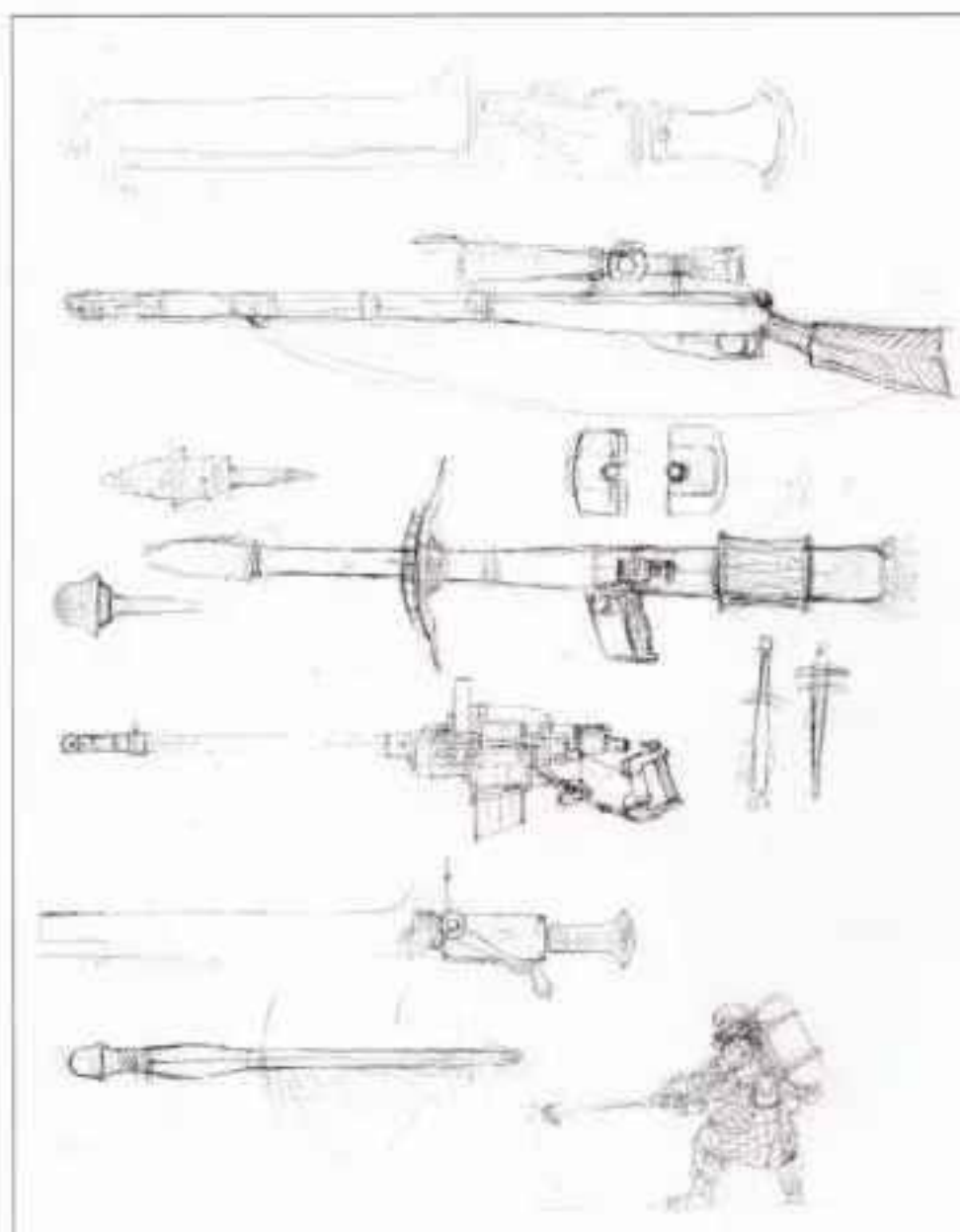
IMPERIAL HAND GRENADE 01



GALLIAN HAND GRENADE 01

These are the grenades that existed before we decided to incorporate ragnite into the gunpowder of the grenades. Though ragnite had a central role in the game right from the start, we spent a lot of time discussing how, when, and to what degree we wanted to bring this "fantasy" element into the gameplay. (Tabayashi)

ROUGH ILLUSTRATIONS



These are just some doodles I did in an attempt to get a feel for Gallia's unique flavor of weaponry. Tabayashi is the one who was really in charge of all the weapons. The rifle I put in Alicia's hands was modeled after the Lee-Enfield, but I also had plans for a sniper rifle modeled after the Mosin-Nagant. (Honjou)

Gallian Military Insignias

ガリア公国部隊章／階級章

The various emblems of Gallia

Gallia's flag is composed of the national tricolors in the background, with an image of Randgriz castle positioned between two unicorns wielding lances. The basis for the designs of the military's uniforms and section badges also comes from the flag and royal crest. The soldiers wear their section badge on the left shoulder of their uniform, and their rank badge on the right shoulder. The embellishments on their collars and the tops of their

shoulders further defines their rank. Those who belong to a specific town watch are expected to also wear the appropriate identification badge. Gallia's conscription system is surprisingly unbiased when it comes to gender, and all Gallian citizens are required to do their part in times of need. The militia is composed of civilians and organized by the Gallian army.

NATIONAL FLAG



NATIONAL CREST



GALLIAN MILITARY INSIGNIA



MILITIA COMPANY SECTION BADGE



Paint Style (Tanks, Weapons)

Stitch Style (Flag, Patch)



TOWN WATCH IDENTIFICATION BADGE

GALLIAN TOWN WATCH IDENTIFICATION BADGE



THESE TWO MARKS ARE UNIVERSAL



AN EXAMPLE OF A FULL BADGE

SQUAD 7 SECTION BADGE



Paint Style (Tanks, Weapons)

Stitch Style (Flag, Patch)



SQUAD 1 SECTION BADGE



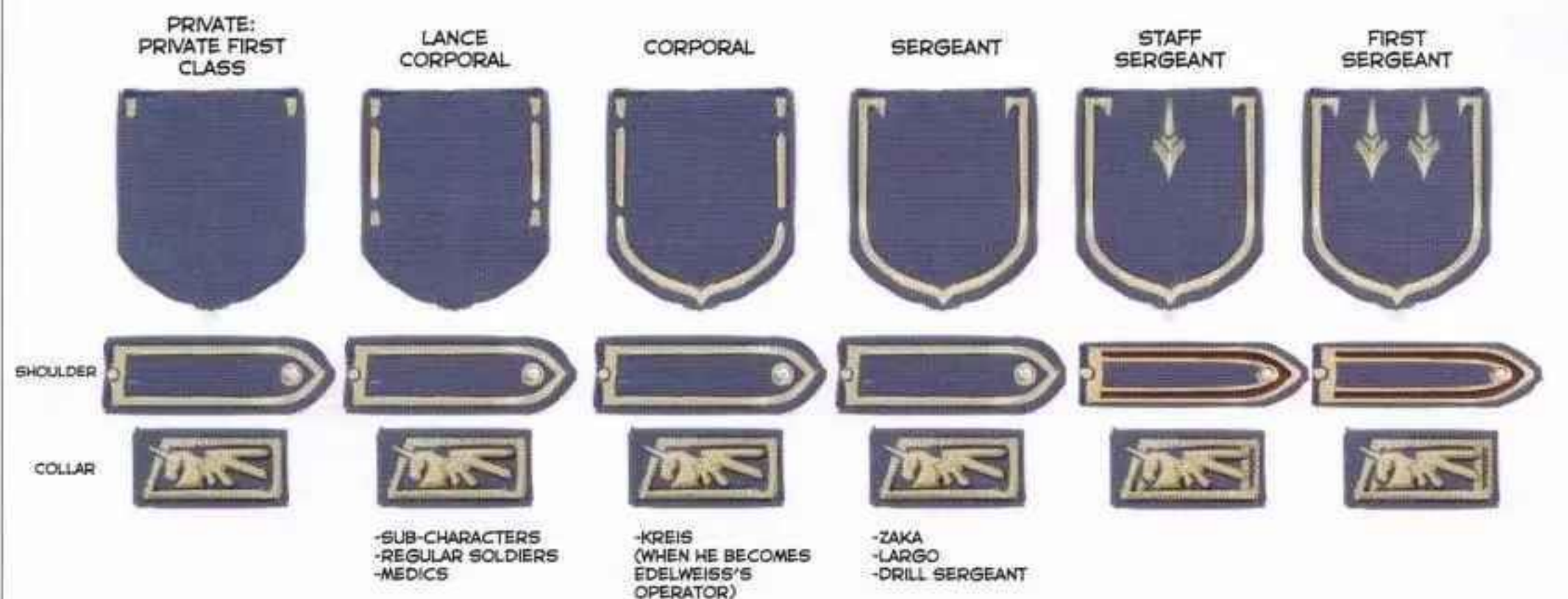
Paint Style (Tanks, Weapons)

Stitch Style (Flag, Patch)



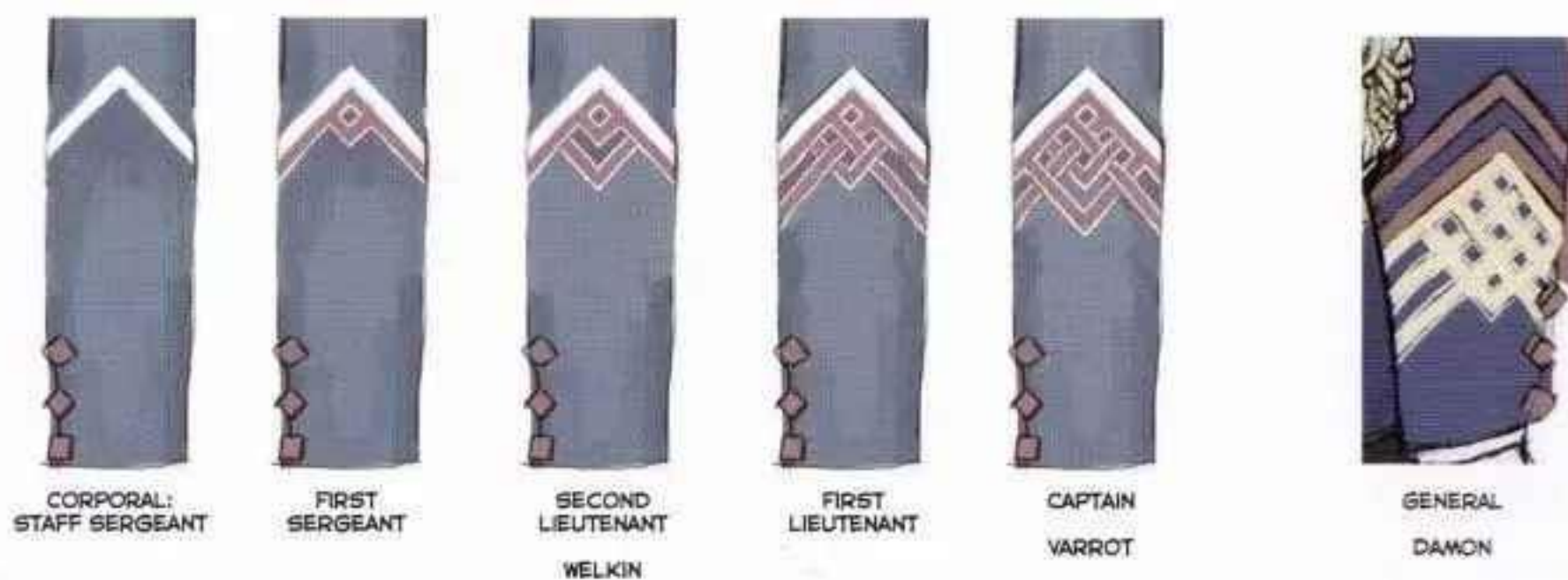
Town watches are law enforcement organizations that are founded out of necessity. Town watches are considered to be government-sanctioned organizations in Gallia, and there is a consolidated system of qualifications. The badge signifying such qualifications must be sewn onto the individual's uniform, though it has not been specified how or where on the uniform it should be. We see from Rosie's badge that she belongs to the town watch of Ghirlandaio.

GALLIAN MILITARY AND RANK INSIGNIAS



STRIPES

GOES ON:
-MALE TANK UNIFORM
-GALLIAN FORMALWEAR
-VARROT
-DAMON



Branch Symbol

兵科マーク

Symbols that identify each soldier according to their specialization

The most notable feature of the Gallian military uniform is the wide collar flap at the back, similar to those on sailor suits. The flap on the Gallian uniforms is said to be an abbreviated cloak, so it does not share the same origins as the traditional naval sailor suit, but rather just ended up looking similar. Each soldier's branch symbol is

embroidered onto this flap. Since all of the infantrymen in any given squad belongs to a specific branch, there is no symbol for plain "infantry." Being non-combat personnel, the medics stand out with their white flaps and red embroidery in order to keep them safe by ensuring that they stand out from the rest of the troops.

FINAL BRANCH SYMBOLS

Aside from the shocktroopers and medics, the branch symbols are derived from an object that represents the branch's main duty. The medic's symbol is derived from a universal medical symbol, and the shocktrooper's symbol is more of a graphical depiction of their role.



SHOCKTROOPER



SCOUT



SNIPER



LANCER



ENGINEER



MEDIC

EARLY BRANCH SYMBOL IDEAS



SENIOR SHOCKTROOPERS



Each symbol was designed based on the following ideas: Shocktrooper "visual representation of the word 'shocktrooper'"; Scout "binoculars"; Sniper "the sights of a sniper scope"; Lancer "anti-tank lance"; Engineer "wrench"; Medic "Rod of Asclepius" (Tabayashi)



BRANCH:

SHOCKTROOPER (SOL)



SCOUT (SCT)



SNIPER (SNP)



LANCER (AT)



ENGINEER (ENG)



MEDIC (MED)

IDEA BEHIND THE SYMBOL:

LEADING THE CHARGE (A THICK ARROW)

BINOCULARS

SNIPER RIFLE (THIN ARROW)

TIP OF THE LANCE

SHAPE OF MOTOR AND BEARING

THE WAND OF HERMES, GOD OF MEDICINE

Though the number of branches has not changed, some of the branch symbols evolved beyond what they were at early stages. The biggest changes were applied to the engineer and medic. The engineer's old symbol represented a motor and bearing, and the medic's old symbol was based off of the Caduceus.

BRANCH SYMBOL CONCEPT DESIGNS



The branch symbols were designed by starting off with the most symbolic item for each branch, then simplifying the image until it was just a few lines. From these sketches, we see that there were some ideas for a crossed pair of cannons, a crossbow, and a different layout for the anti-tank lance. We also see that they played around with the idea of narrowing the flap to more of an "X" shape.

DESIGN IDEAS 1



DESIGN IDEAS 2

There were a few variations considered, from a longer flap that would allow for a larger symbol, to a more rounded flap, and even a flap with the lines of the national flag in behind the symbol. The medic symbol is clearly still in its early phase. It seems they had the most difficulty in settling on a symbol for the medic and scout.



Gallian Decorations

ガリア公国勲章

Medals of the Principality of Gallia, awarded for various achievements

Many of the medals awarded in Europa have similar origins, and the Gallian medals are no exception, with those based on the Légion d'honneur and the Pour le Mérite. The Gallian medals can be divided up into two general categories: the medals of merit and the military medals. The medals of merit can be enacted upon and awarded even during

peacetime. The "Arms of Gallia" medal is awarded in bronze, silver, and gold, with the higher levels replacing the lower ones. For this reason, anyone with a "Golden Arms of Gallia" medal is assumed to have been awarded the other two first, and only the highest of the awarded "Arms of Gallia" medal is worn by the bearer at any given time.



Gallian Medal of Honor



Fouzen Service Medal



Nagglar Service Medal



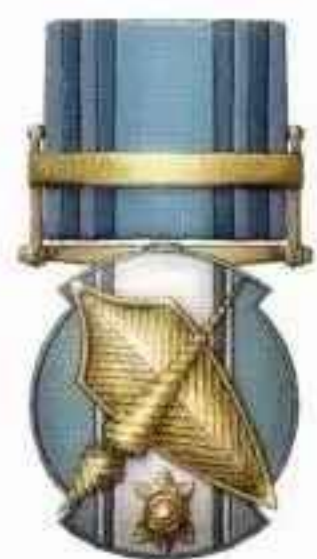
Ghirlandaio Service Medal



Savior of Gallia



The Lance of Gallia



The Bronze Arms of Gallia



The Silver Arms of Gallia



The Golden Arms of Gallia



The Splintered Horn



The Crimson Heart



Order of the Golden Wings



The Wings of Solidarity



Excellence in Leadership



Excellence in Armament



Excellence in Technology



Gallian Front Commemorative



Order of the Holy Shield



Order of the Holy Lance



Randgriz Crest of Honor

There are rules regarding the order in which one should wear these medals. The medals are to be worn on the left breast, with the medals of higher prestige being worn on the rightmost side, closer to the heart. There are cases where a service ribbon may be worn to attach more than one medal in a linear fashion, but this is not common practice in Gallia.

A few of the Gallian medals were modeled after real life medals and insignias. The "Excellence in ~" medals were based on the German Allgemeines Sturmabzeichen, and many of the other military medals are also quite similar to medals from other countries. I had the hardest time with the "Order of the ~" medals, in trying to make them look as impressive as possible. (Tabayashi)

Imperial Infantry Equipments

帝国軍第一種兵装

The Dignified Armaments of the Imperial Forces

Since the Empire is steeped in the older traditions, their military uniforms represent a unique blend of medieval and modern styles. The metal breastplates worn by the Imperial scouts were used to deflect enemy gunfire in the early days when guns were first invented. With the evolution of armored

units, skirmisher tactics, and more powerful guns, however, these metal breastplates became more of a liability as they hindered the soldiers' movements. The fact that the Imperial scouts still wear these outdated forms of armor is a clear indication of just how important their ideologies are to them.

[Imperial Scout]

帝国偵察兵

The Imperial scouts are the least armored of all the Imperial units, but they are still more heavily armored than the Gallian infantry. The flat piece that runs down the middle of their helmet is reminiscent of the feathers that adorned the helmets of medieval knights.

The body armor worn by the Imperial troops more closely resemble the kind of armor that was used in that era. Though the backpacks they wear on their backs was a slight step away from the realism factor, we included them because they looked more interesting, it marked them as infantrymen, and also gave off the vibe that these men were far from home. (Tabayashi)

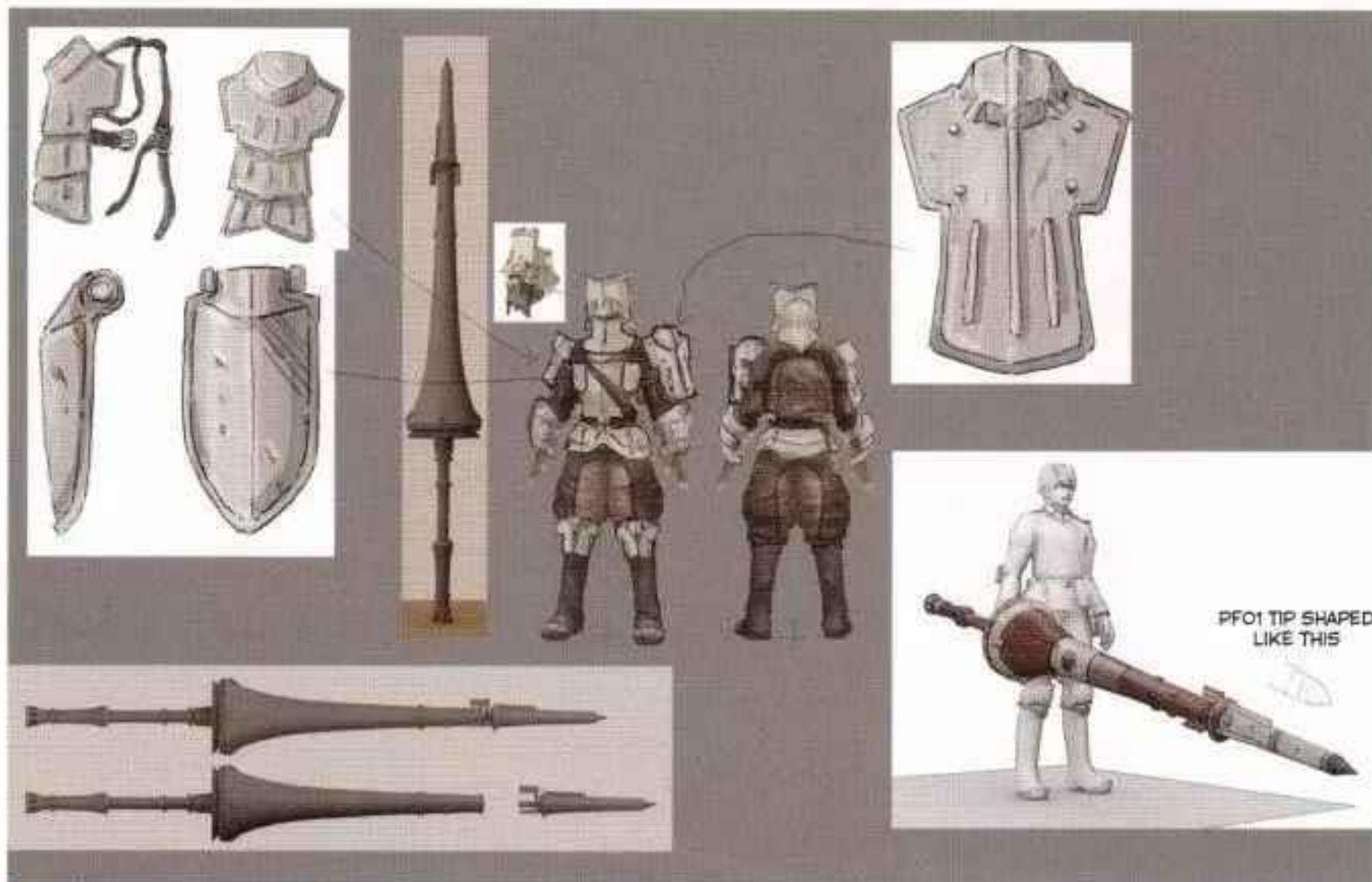


[Imperial Lancer]

帝国対戦車兵

The phalanx formation was the most effective formation for ancient infantrymen to withstand the charge of enemy cavalry. In a phalanx, soldiers were armed with long weapons like spears, pikes, and other polearms. This may be why the Imperial anti-tank soldiers wield weapons shaped like the lances used in medieval jousts.

The Imperial anti-tank lances really are shaped after jousting lances. The image of a whole slew of lancers standing alongside a tank with their lances held upright was probably one of the earliest images we had laid out for us when imagining the world of "Valkyria Chronicles". (Tabayashi)



[Imperial Shocktrooper]

帝国突撃兵

The main visual differences between the scouts and the shocktroopers are the helmets and the shoulder guards. The shocktroopers also wear inner armor (a light layer of armor underneath) to give them a little more protection than the scouts.

This early drafts show them with a piece of cloth draped over their faces. This was because we knew we'd have to find a way to hide their faces in the game, and we figured we could provide all kinds of logical reasons why they might be wearing cloth over their faces. They eventually got metal face plates instead to make them more interesting to look at, and to give us something else to play around with. (Tabayashi)

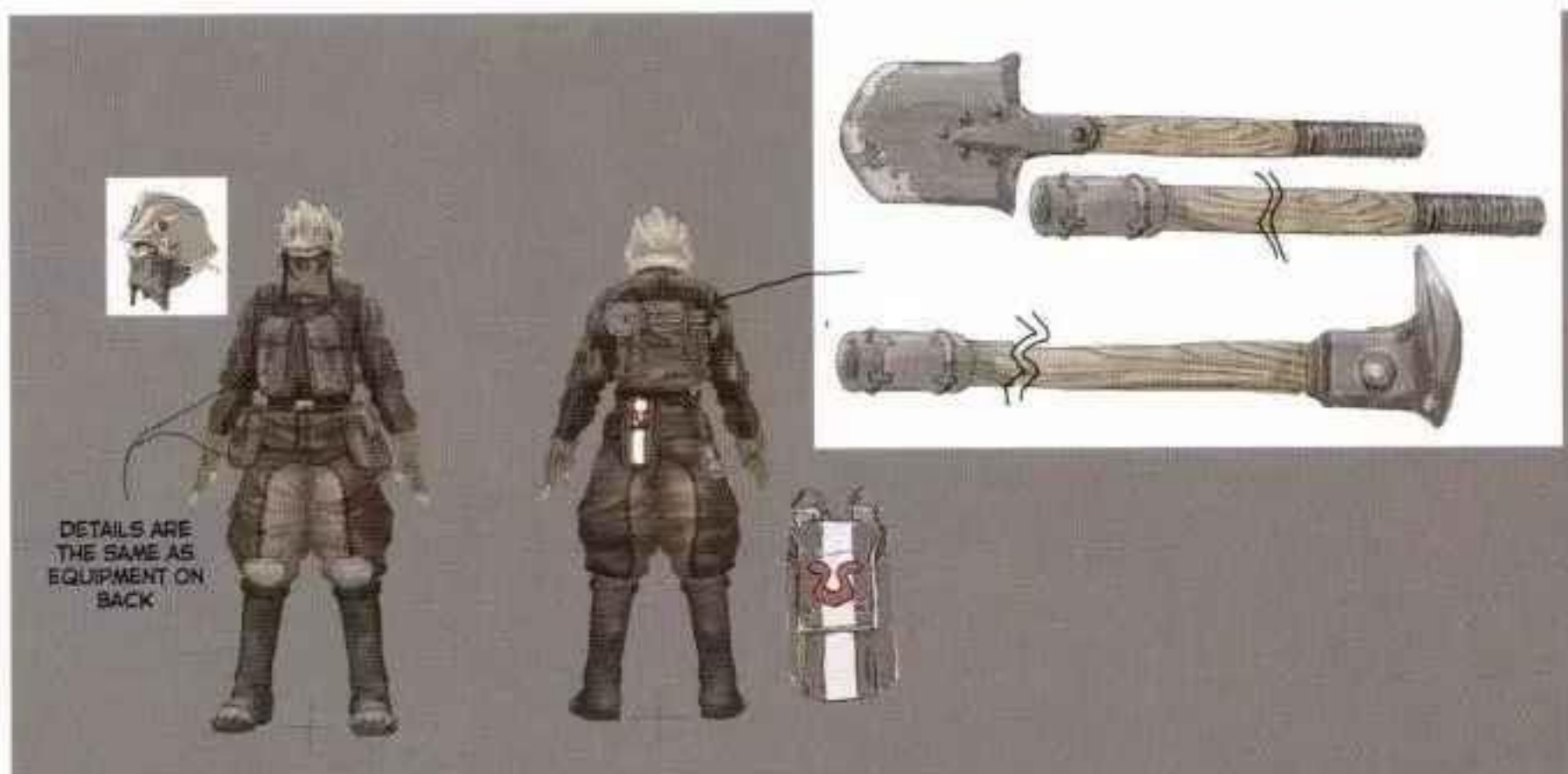


[Imperial Engineer]

帝国支援兵

Based on the symbol attached to his pouch, it is highly likely that the Imperial engineer doubles as a medic. Though the engineers are also armed, they do not participate in direct combat as much as the other soldiers do.

As with the Gallian uniforms, we had some trouble figuring out variations for the Imperial uniforms. The same medic symbol as the one used by the Gallian military can be seen on the engineer's waist pouch, and that was to show that this symbol is universally accepted in the world of "Valkyria Chronicles". (Tabayashi)

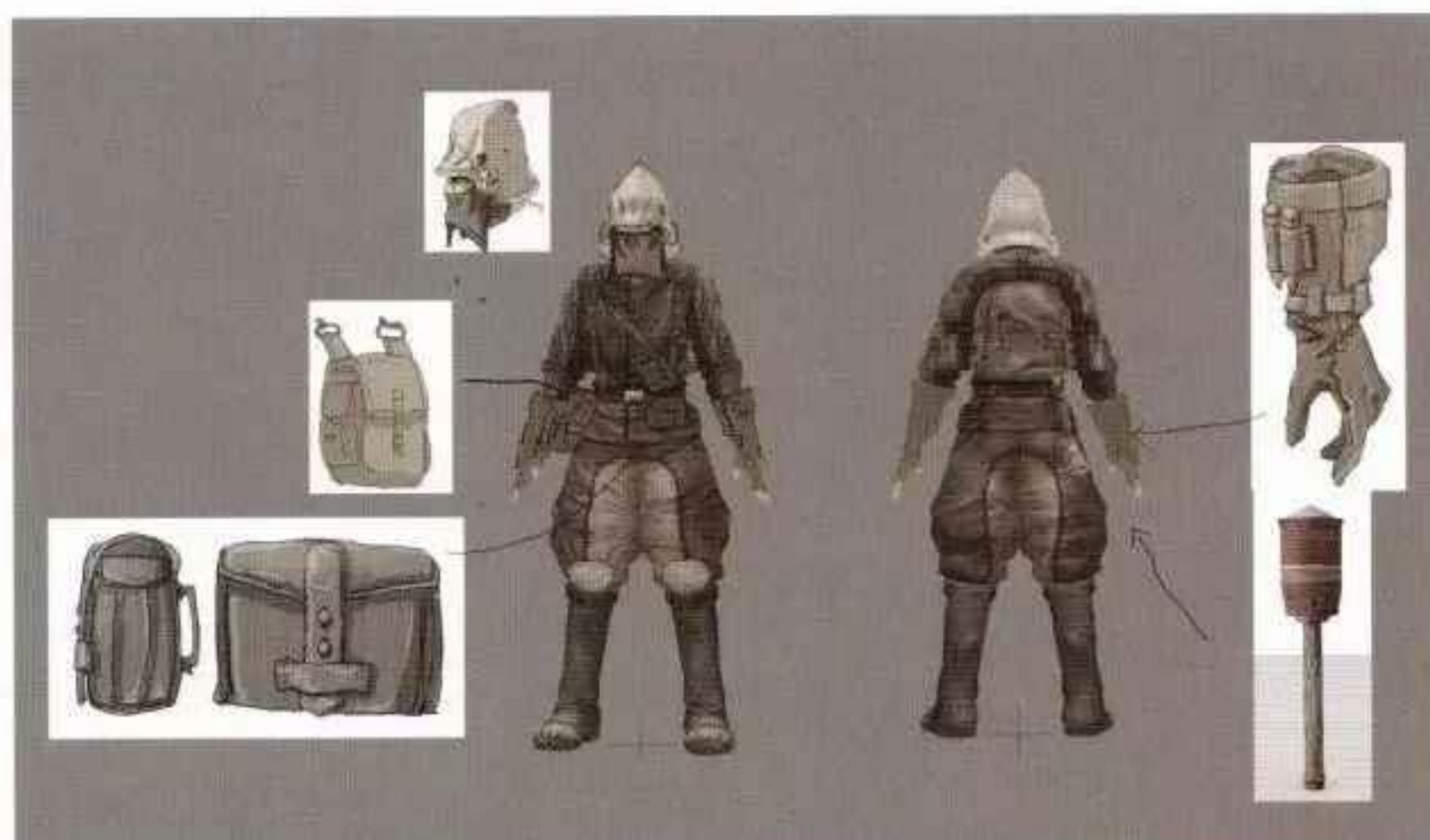


[Imperial Sniper]

帝国狙撃兵

As with the Gallian forces, the Imperial sniper's armor is not very different from that of the scout's. You can see some extra ammo lining the inner side of the gloves, but these were removed in the final version of the game.

I recall spending a lot of time on the sniper, so I'm not really sure how they ended up looking so bland... Looking at them now, I wish I had suited them up with Ghillie suits or ponchos. (Tabayashi)



IMPERIAL RANK COLOR VARIATIONS



In the Imperial military, higher ranking soldiers are given different colored armor to give them some distinction from the common soldiers. This is a system similar to that which is seen in praetorian guards of various countries. The closer the Imperial soldier is to the Triumviri in rank, the darker their armor gets.

Ideas for Individualizing Imperial Troops

Since the Imperial soldiers' faces were mostly covered, it seems they attempted to individualize them using helmet variations. They also tried putting images on the cloth covering the soldier's face, similar to the nose art seen on aircrafts.



These sketches are from when I was designing variations on the helmets because we figured the best area to use when individualizing the soldiers would be their heads. The "shark mouth" was rejected, but that was my attempt at incorporating the soldier's own personal touch into their armor. (Tabayashi)

Imperial Firearms

帝国軍銃火器

The weapons that spilled Gallian blood

The Empire was the first to develop the anti-tank lance, and has always been a leader in the field of weaponry. For the ZM Kar rifle, they focused on lightening the weight as much as possible to aid in blitz attacks. "ZM MP" is an abbreviation

of "Zechmeister Maschinenpistole," and it boasts a balanced unity between accuracy, weight, and portability. All of the Empire's portable weapons are primarily focused on firepower, and are therefore more advanced than the Gallian firearms in that respect.

Early Imperial Weapon Designs

Early designs of the Imperial rifle were based on the Karabiner (carbine, used by cavalry soldiers), but this design later became the sniper rifle.



I initially started off with two basic designs, then built the variations off of those. The submachine gun hasn't changed very much. The rifle was modeled after the Kar98k. (Tabayashi)

Rifle Grenade VB GGG

TYPE: MILITARY RIFLE GRENADE
LENGTH: 210MM
CALIBER: 20MM
RATE OF FIRE (RPS): 1
WEIGHT: 410G



Scout Rifle ZM Kar

TYPE: MILITARY RIFLE
TOTAL LENGTH: 851MM
BARREL LENGTH: 424MM
CALIBER: 7.62MM
RATE OF FIRE (RPS): 5
WEIGHT: 4320G

Scout Rifle ZM Kar B

TYPE: MILITARY RIFLE
TOTAL LENGTH: 1045MM
BARREL LENGTH: 618MM
CALIBER: 7.62MM
RATE OF FIRE (RPS): 5
WEIGHT: 4730G

These were modeled after weapons like the Mkb42 and the Stg44. Since they were based off of assault rifles, they may seem a little ahead of their time as far as the world of "Valkyria Chronicles" is concerned. (Tabayashi)



Sniper Rifle ZM SG

TYPE: MILITARY SNIPER RIFLE
TOTAL LENGTH: 1065MM
BARREL LENGTH: 502MM
CALIBER: 7.62MM
RATE OF FIRE (RPS): 1
WEIGHT: 3580G

Sniper Rifle ZM SG B

TYPE: MILITARY SNIPER RIFLE
TOTAL LENGTH: 1260MM
BARREL LENGTH: 797MM
CALIBER: 7.62MM
RATE OF FIRE (RPS): 1
WEIGHT: 3780G



The early design for the rifle was later used for the sniper rifle instead, due to balancing issues. (Tabayashi)

Submachine Gun ZM MP

TYPE: MILITARY
MACHINE GUN
TOTAL LENGTH: 673MM
BARREL LENGTH: 315MM
CALIBER: 9MM
RATE OF FIRE (RPS): 20
WEIGHT: 3630G

Submachine Gun ZM MP B

TYPE: MILITARY
MACHINE GUN
TOTAL LENGTH: 966MM
BARREL LENGTH: 485MM
CALIBER: 9MM
RATE OF FIRE (RPS): 20
WEIGHT: 3880G

As the names might suggest, I based these off of the MP38/40. Designing a smaller gun that was more powerful, and then figuring out the upgrade variations for said gun was a little tricky. (Tabayashi)



Anti-Tank Lance VB PL

TYPE: ANTI-TANK LANCE
LENGTH: 3366MM
CALIBER: 105MM
RATE OF FIRE (RPS): 1
WEIGHT: 18.8KG

The upgrade variations were a bit tricky for the lances as well, but I managed it by adding and removing those feather-looking things, and altering the shape of the lance head. (Tabayashi)



Flamethrower VB FW

TYPE: MILITARY
FLAMETHROWER
TOTAL LENGTH: 275MM
BARREL LENGTH: 248MM
CALIBER: 13MM
RATE OF FIRE (RPS): 1
WEIGHT: 2830G

Flamethrower VB FW B

TYPE: MILITARY
FLAMETHROWER
TOTAL LENGTH: 354MM
BARREL LENGTH: 300MM
CALIBER: 13MM
RATE OF FIRE (RPS): 1
WEIGHT: 3150G

Hand Grenade VB WF

TYPE: HAND GRENADE
LENGTH: 286MM
CALIBER: 71MM
RATE OF FIRE (RPS): 363G
EXPLOSIVE MATERIALS: 680G

IMPERIAL HAND GRENADE
5 TYPES



Since they all belong to the same technological era, the Imperial hand grenades were designed with the same concept as the Gallian ones. (Tabayashi)

The early Imperial troops were not unlike medieval knights

close combat, and their overall appearance went right past the medieval times into the style of heavily armored soldiers of ancient civilizations. Since the Empire was set to be a slightly more modern civilization that has survived trench warfare, the developers eventually pulled the design of the Imperial armor forward through time a bit to balance out the look with the reality.

初期帝国ライフル歩兵

Although some of the features survived from this version to the final version, this was the earliest rendition of an Imperial trooper. I tried to incorporate some ethnicity, obvious "enemy-ness", and flavors of the era, but I think my own personal tastes played the biggest role in this design. (Tabayoshi)



Trooper Armaments

The rifle is a bolt action rifle, but there is no magazine and no trigger guard, so it more closely resembles a muzzle-loaded musket. The early grenades looked more like pineapples than the potato mashers we later ended up with.

[illegible]

RITE CRANE
AT BACK
 TORNED
CLOTH PIECE
 FACE GUARD
 SHIELD
BOSS
HORN
 STEEL HELMET
 ARM GUARD
 GLOVE
 GAUSETT

This illustration depicts several historical firearms. At the top left is a large, long-barreled rifle with a wooden stock and a long, decorated barrel. Below it is a smaller, similar long-barreled rifle. To the right of these is a handgun. At the bottom left is another long-barreled rifle, and at the bottom right is a figure in historical attire holding a rifle.

[illegible]

NEED TO TECHNICALLY
"USE HARD DRINKS"

PUMPER AND TIE THE
PUMP TO ACTUATOR

Illustrations of Imperial Troops in Battle

Other ideas for portable anti-tank weapons included a partitioned anti-tank cannon, an anti-tank hammer, and an anti-tank rifle.

ANTI-TANK CANNON



IMAGE OF LANCE FIRING



Try not to be too surprised, but you're about to see a whole parade of enemy units that were fully rejected. None of these reached the level of "Let's go with this!" but rather stopped at around the "What do you think of this?" and "How about something like this?" ranges. Still, a lot of passion went into each and every one of these creations. Above, you can see three Imperial soldiers struggling with a large anti-tank cannon. (Tabayashi)

Imperial Soldier Variation Ideas

Hammer Troop



Anti-Tank Rifle Ideas



Early Imperial Soldier Design 1

This is a variation on the early Imperial soldier. They tried quite a few things, including the addition of markings (unit logos), coloring (different colored equipment), and bushes (for camouflage). The larger backpack and plain rifle makes it look like this soldier is armed with a flamethrower of some description.



These drafts came together after the ones you saw on the previous page. The general shape has not changed much, but the differences can be seen in the details, like the personal markings and the bush. (Tabayashi)

Early Imperial Soldier Design 2

#2-1

This lancer is riding a fictional creature that resembles a dragon, and can be considered an archetypal dragoon. There are additional variations that involve maces and sabers, which appear to have been taking the design course in a more stereotypically "fantasy" direction, and does not even remotely resemble the atmosphere of the final game.

Let's forget we're talking about "Valkyria Chronicles" for a second here... (lol) Don't you think this guy looks awesome? I think this image is from the time when I was trying to pitch the idea of making the "Valkyria Chronicles" world a place where horses were completely replaced by these dragon-like creatures. I'd love to have the opportunity to work on a game like that some day. The images below are from a very early stage when we still had the freedom to mess about in order to figure out what the world of "Valkyria Chronicles" was really going to be about. One of the armor designs below looks pretty Japanese. (Taboyashi)

#2-2



COLOR VARIATION



#2-3



COLOR VARIATION



#2-4



COLOR VARIATION



#2-5



COLOR VARIATION



Ragnite

ラグナイト

The essential energy source supporting modern society

Just as the real world went through an industrial revolution with the discovery of steam engines, the world of "Valkyria Chronicles" opened a new technological gateway when they learned to harness the energy of ragnite. Though the people had been aware of ragnite since ancient times, the need to purify ragnite and its highly reactive nature had made it difficult to find a common use for it.

Technology has come a long way since then, and by the year 1935, ragnite was a part of daily life for the people of "Valkyria Chronicles". From sources of energy for engines to medical applications, ragnite was prized for its versatility. In "Valkyria Chronicles", ragnite is considered to be the primary natural resource that is supporting modern society.

Ragnite as an Energy Source

Depending on how the ragnite is purified, it can be used for many different things: the most basic form of purified ragnite is the powder form, but the liquid form known as "ragnoline" is also quite common. Domestically, ragnoline is primarily used as fuel or for batteries.



RAGNITE VEINS



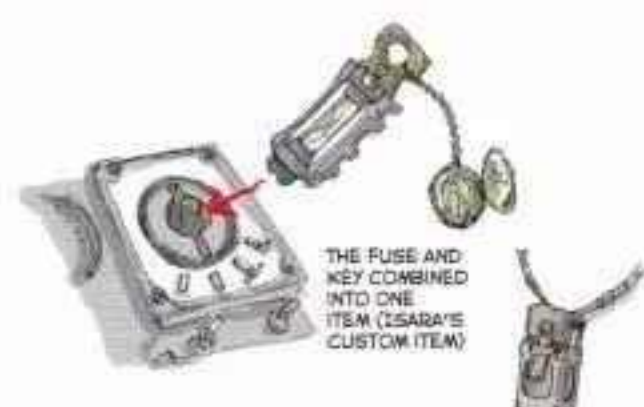
RAGNITE ENGINES

The internal ragnite combustion engine produces energy by igniting ragnoline. This is achieved by starting the engine, which connects the circuits to the spark plug.

1. IGNITION



ACCOMPANYING THE SMALL EXPLOSIVE BURST OF THE STARTER SPARK, THE SMALL DEBRIS STILL ATTACHED TO THE SURFACES OF THE HEAT SINK SCATTER IN EVERY DIRECTION



INSTEAD OF ONE LINEAR SOUND, IT PRODUCES A SLIGHTLY WARBLING SOUND LIKE WHEN YOU STEP ON THE ACCELERATOR PEDAL IN YOUR CAR. IT'S A LOW, POWERFUL SOUND RATHER THAN A HIGH-PITCHED SOUND.

2. MAXIMUM OUTPUT



A HIGHER OUTPUT MEANS MORE STRESS ON THE HEAT SINK. SINCE WELKIN'S TANK OFFERS MAXIMUM OUTPUT, STEPPING ON THE ACCELERATOR SOMETIMES CAUSES THE ENERGY TO BURST OUT LIKE A CAR BACKFIRING.



3. NORMAL POWER



A SMALLER SPARK WITH MORE SEDATE FLAMES

RAGNITE'S CENTRAL ROLE IN THE WAR

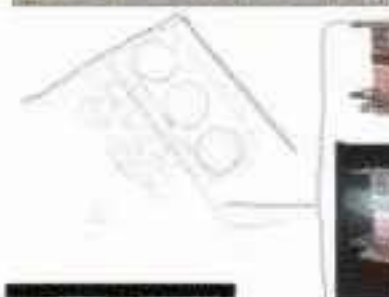


Since modern technology is completely reliant on ragnite, every country considered the discovery and harvesting of natural sources of ragnite to be of the highest priority. The battle over ragnite mines played a key role in the instigation of the latest war.

Ragnite Generator

A device that causes ragnite to react with a catalyst in order to produce energy is called a ragnite generator.

THE MOTOR FOR THE GREAT VASEL BRIDGE



ENERGY GENERATORS

RAGNITE GENERATOR (EXPLODING OBJECT)



IDEAS FOR MILITARY RAGNITE BATTERIES, AMMO CASES, EXPLODING OBJECTS, ETC.

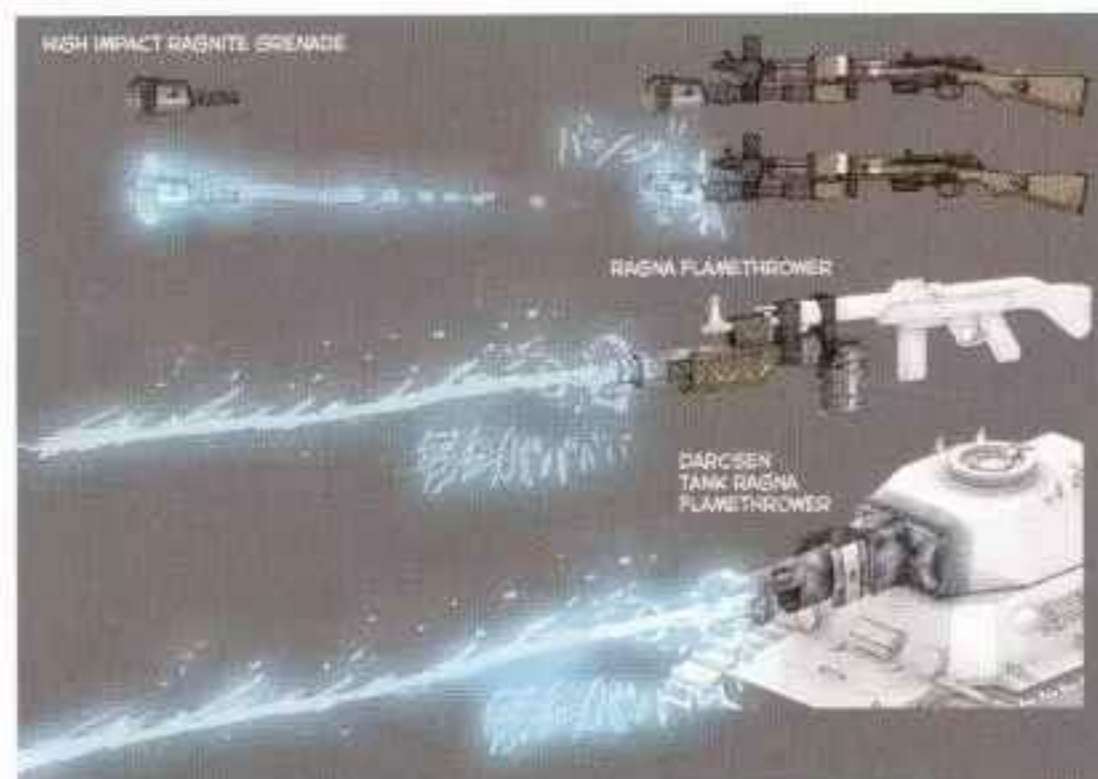


Ragnite is highly reactive, and therefore requires a great deal of care to handle safely. Any object that contains ragnite has a safety label on it that has the letters "RGN" over a red lightning bolt.

Ragnite as Weapons

Ragnite produces high amounts of energy, so it was natural for it to eventually be harnessed by the military as a deadly weapon. The most common use of ragnite in weapons is as an explosive reinforcer in grenades, but it is also possible to cause ragnite to explode on its own by accelerating its chemical reaction.

FLAMETHROWER



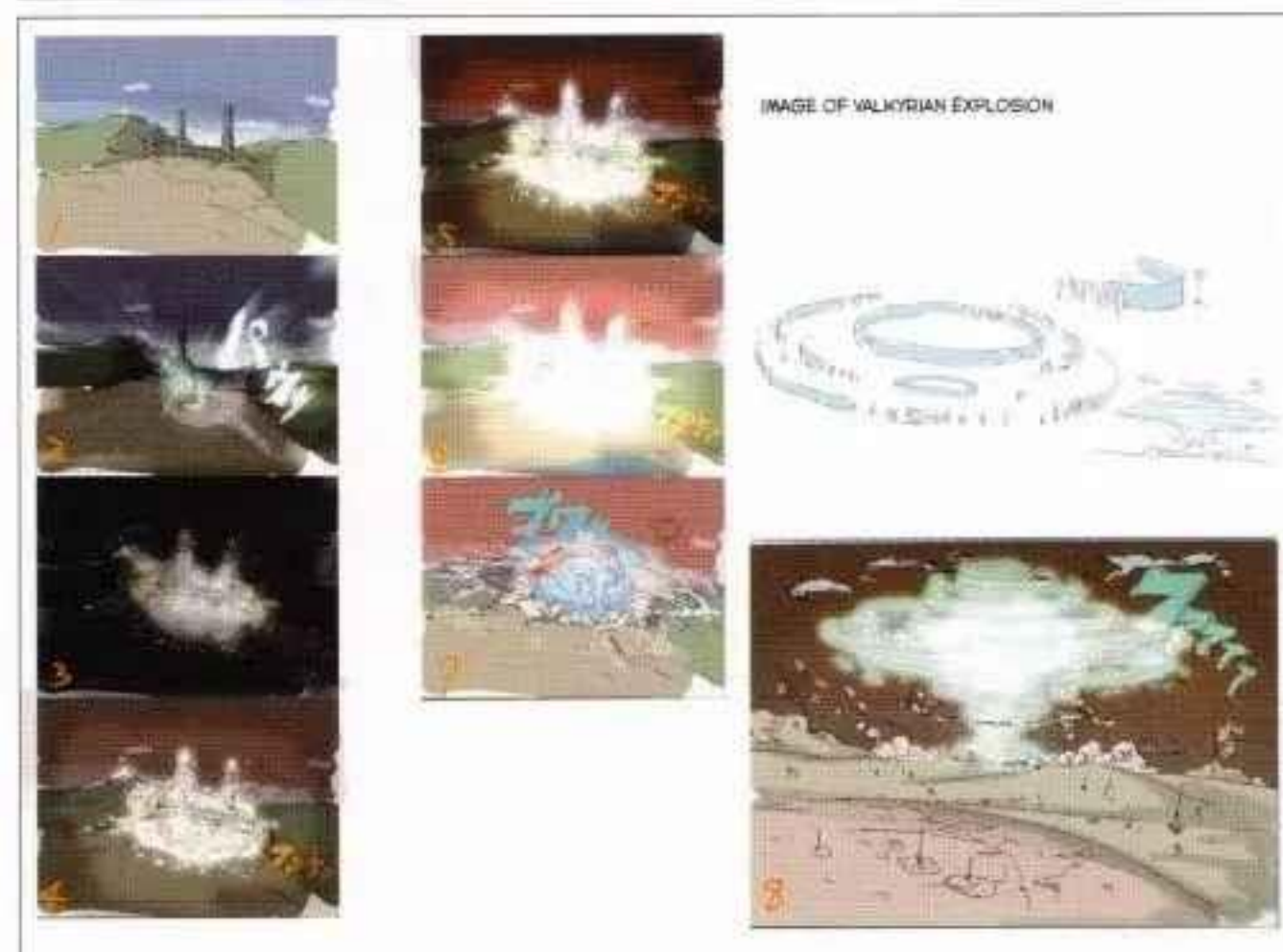
RAGNITE HAND GRENADE



In the world of "Valkyria Chronicles", the powder form of ragnite is mixed in with the gunpowder in grenades to increase the damaging effects of the resulting explosion. The familiar blue glow also helps to confirm the proper activation of the grenade.

Ragnoline is also a combustible material. By adding a thickening agent to ragnoline, it is possible to give it a gel-like consistency. The flamethrower sprays this gel out at high velocities using pressurized gas.

VALKYRIAN EXPLOSION



ANTI-MARMOTA EXPLOSIVE DEVICE



Valkyrians possess the natural ability to manipulate ragnite energy. By using their life force as a powerful catalyst, they are able to accelerate the reaction of ragnite to the point where they cause a massive explosion.

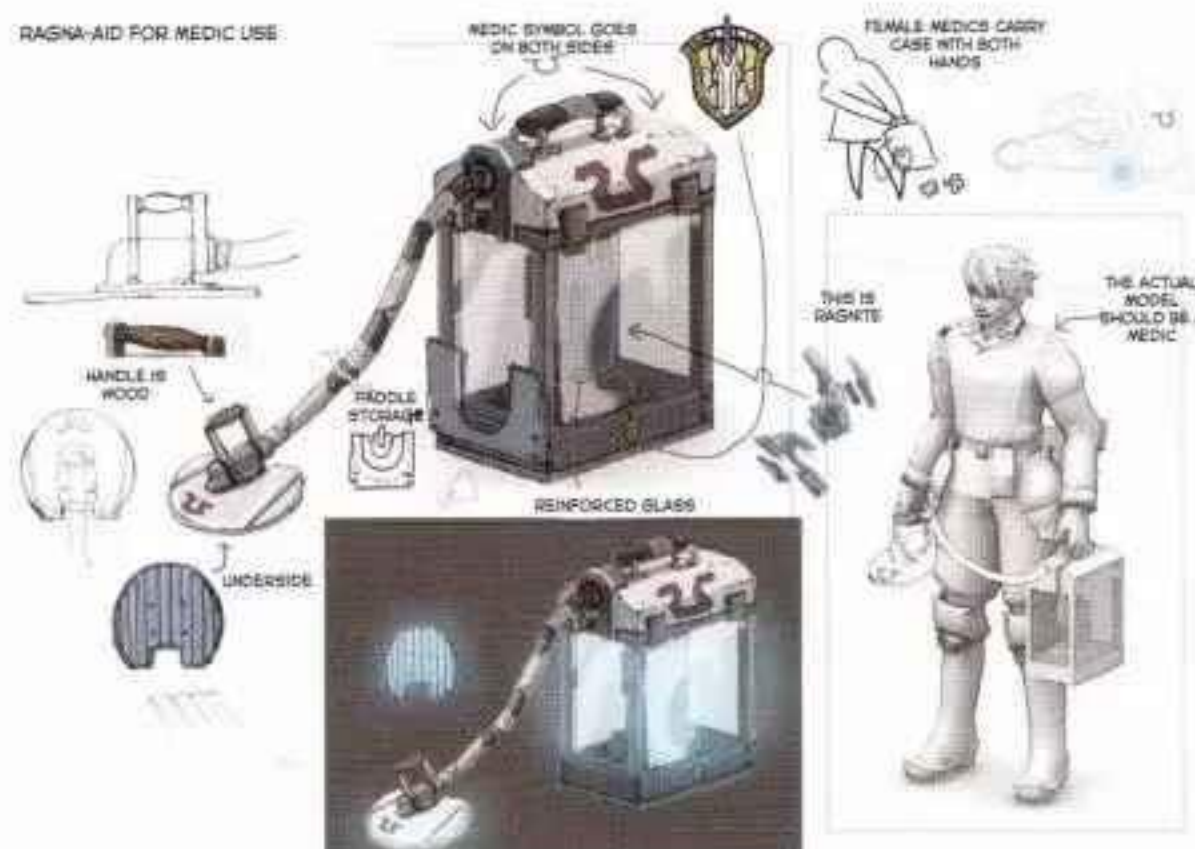
Ragnite in Medical Applications

Ragna-Aid is a medical device that makes use of ragnite's analgesic and healing qualities. Two types of Ragna-Aids have been developed, from the portable first-aid variety to the larger more complex device used by medics and doctors.

RAGNA-AID (PORTABLE)



RAGNA-AID (MEDIC)



Gadgets of Valkyria Chronicles

その他のアイテム

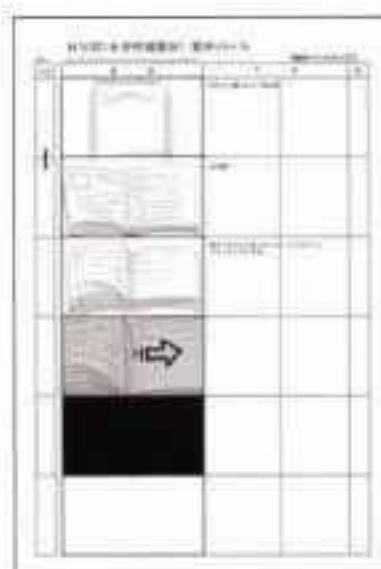
Cutscene props

The developers of "Valkyria Chronicles" did not limit their creativity to the creation of characters, mechs, and a storyline. In order to bring this fictional world to life, they dreamed up things like flora, fauna, technology, culture, traditions, and many

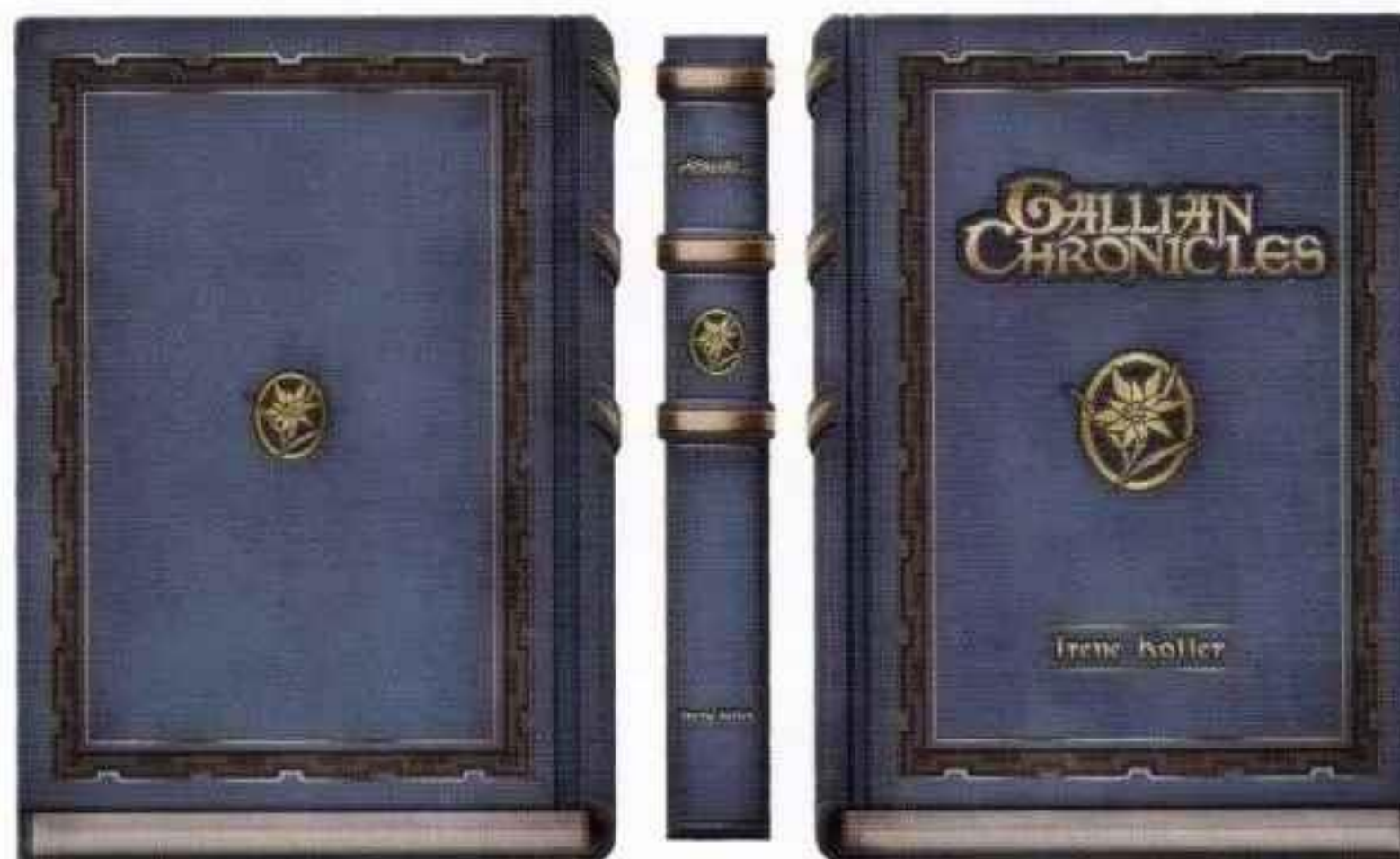
other material and non-material things. In this section, we have collected some of the gadgets and props that breathed life into the world of "Valkyria Chronicles". It is our hope that you will get to experience the passion that went into building an entire world.

On the Gallian Front

On the Gallian Front is the privately published military reportage created by the reporter Irene Koller (maiden name: Ellet). It is a record of the valiant acts performed by Squad 7, led by the Gallian hero of the second European War, Welkin Gunther.



COVER



INSIDE COVER



FIRST PAGE



ELLET'S CAMERA VIEW

EVENT: ELLET'S CAMERA VIEW

FOCUSING

A PORTION OF THE WHOLE SCENE IS LOCATED IN THE YELLOW BOX AT THE CENTER OF THE VIEW FIELD, AND YOU FOCUS THE CAMERA BY MATCHING THIS PORTION TO THE REST OF THE SCENE.



UNFOCUSED



FOCUSED

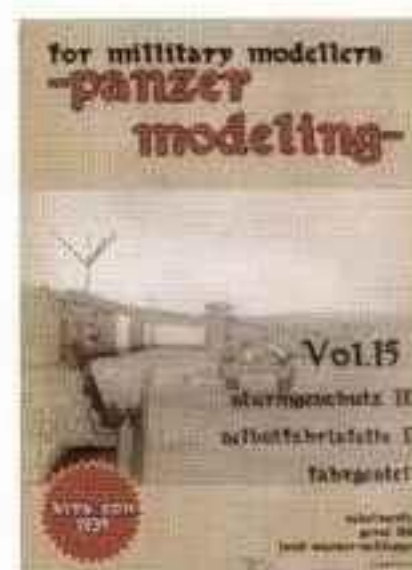
IMAGE OF CONTENTS

MV0310 MEETING THE WAR CORRESPONDENT
MV2101 INTERVIEWS BEGIN, IRENE'S NOTEBOOK



ELLET'S MAGAZINE

IRENE ELLET'S MAGAZINE



COVER



BACK COVER

These are Ellet's note from when she first started reporting on Squad 7. She has written the names and ages of the members of Squad 7 into the notebook that was supplied by GBS. The notes are recorded in cursive handwriting.

This is the magazine that Ellet brought to the event in the Barious Desert. It is entitled "Panzer Modeling for Military Modelers".

Welkin's Sketches

Regardless of whether he is in battle or not, Welkin's curious and academically inquisitive nature is always engaged at full throttle. These pages from his sketchbook show the sketches he made of the natural creatures he observed on his way home to Bruhl. He drew sketches and took notes regarding a butterfly emerging out of its cocoon with fresh wings, a flower, and the shimmering trout he saw just before he met Alicia for the first time.

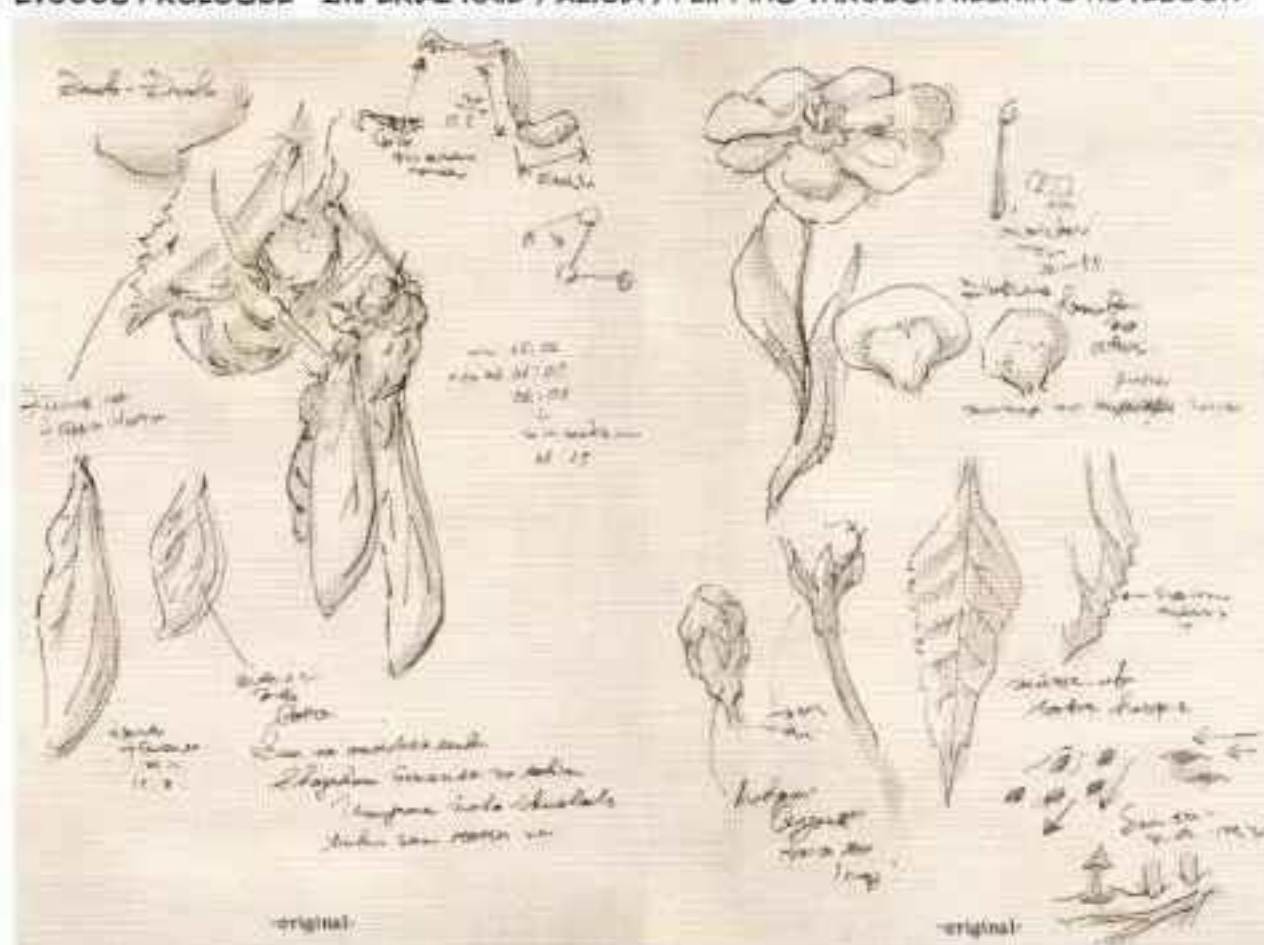
Photograph of Belgen and Theimer

This rare photograph that captures Belgen and Theimer together was taken during the first European War. Judging from the caliber of the cannon, the tank in the background is one of the smaller tanks that was used during EWI.

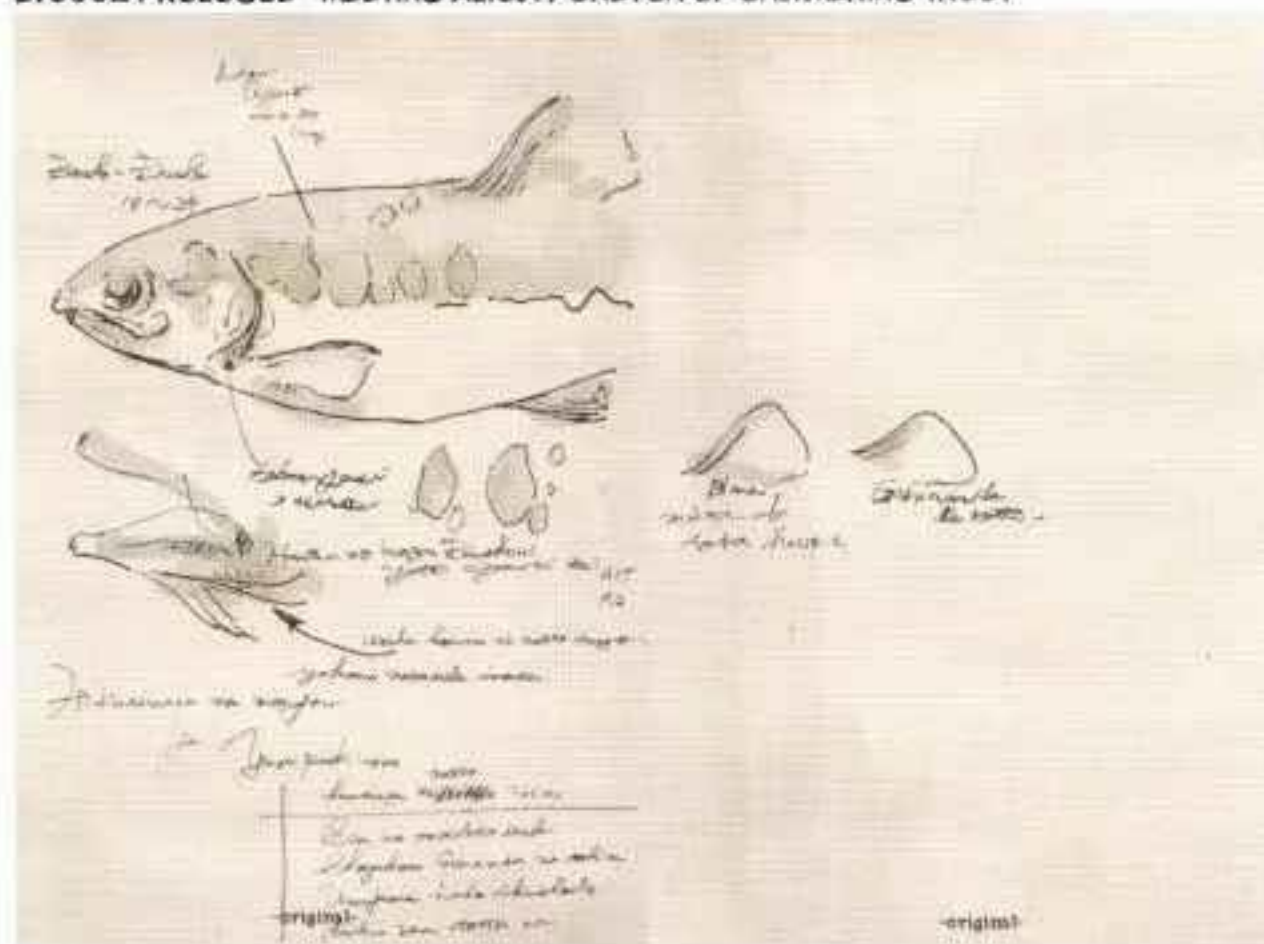


ORIGINAL ART

EV0003 PROLOGUE - IMPERIAL RAID > ALICIA > FLIPPING THROUGH WELKIN'S NOTEBOOK



EV0002 PROLOGUE - MEETING ALICIA > SKETCH OF SHIMMERING TROUT



Archaic Northern Letters and Gallian Letters

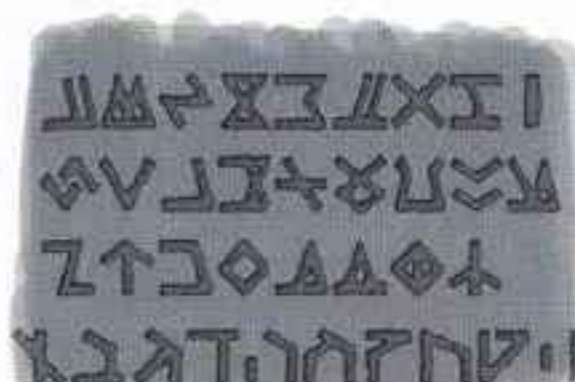
Gallia has its own alphabet called the galphabet that is most commonly used by its citizens. The more archaic writings left behind by the Valkyrians have been identified as hieroglyphs, and is known as the ancient northern alphabet.

GALLIAN LETTERS

GALPHABET
(THE MOST COMMON WRITTEN FORM IN GALLIA)

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0
a b c d e f g h i j k l m n
o p q r s t u v w x y z
IV X II

ARCHAIC NORTHERN SCRIPT FOUND IN THE RUINS



TEXT FOUND ON NORTHERN WALL OF
BARIOUS RUINS



A FRAGMENT OF VALKYRIAN TEXT, CIRCA
1912. UNEARTHED IN WESTERN ZAKSEN.

VALKYRIAN TEXT
(TEXT TAKEN FROM RUINS, WITH
INTERPRETATIONS)

ARCHAIC NORTHERN ALPHABET									
A	B	C	D	E	F	G	H	I	
J	K	L	M	N	O	P	Q	R	
S	T	U	V	W	X	Y	Z		
1	2	3	4	5	6	7	8	9	0

Commanders' Signatures

Commanders are required to authenticate written orders by signing them. Gallian commanders use Gallia's default font, while Welkin, Maximilian, and the Triumviri use cursive. Jaeger has two different signatures, as his name was spelled differently in the North American release of the game.

SIGNATURES ON ORDERS AND REPORTS

WELKIN	<i>Welkin Panther</i>
MAXIMILIAN	<i>Maximilian</i>
SELVARIA	<i>Selvaria Bles</i>
GREGOR	<i>Berthold Gregor</i>
JAEGER	<i>Radi Jaeger</i>
VARROT	<i>Eleanor Varrot</i>
CORDELIA	<i>Cordelia gi Randgriz</i>
BORG	<i>Maurits von Borg</i>

JAEGER'S SIGNATURE FROM JAPANESE VERSION

SIGNATURES ON ORDERS AND REPORTS - JAEGER

Radi Jaeger

Prototypes for Imperial Flag

Every version of the Imperial flag features a crown atop the heads of a two-headed eagle grasping a sword and a jewel in its talons. The two-headed eagle represents the western and eastern halves of the Empire, the sword represents the Empire's military power, and the jewel represents the Empire's supremacy. The colors that were used also have their own meanings, with white representing nobility and honesty, black representing tradition and social status, and red representing love and courage.



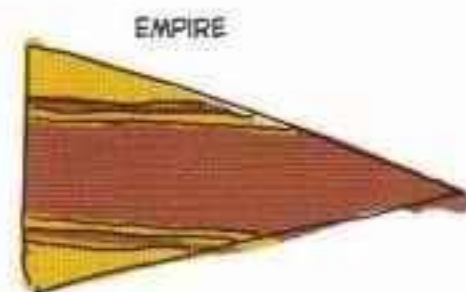
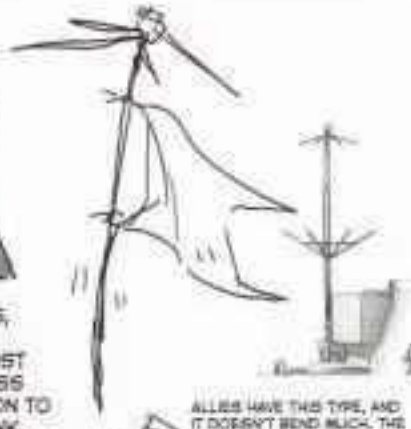
Tank Flag

To avoid friendly fire, a flag is attached to each tank indicating which army that tank belongs to. Gallia's tanks have a standard flag, while the Imperial tanks have a pennant. The Empire's choice to use a pennant is said to have its origins in the lance pennants of old.

FLAGS GO ON:
ALLIES: WELKIN'S TANK, DARCSIN TANK
ENEMY: THE BOSS UNIT OF THE STAGE

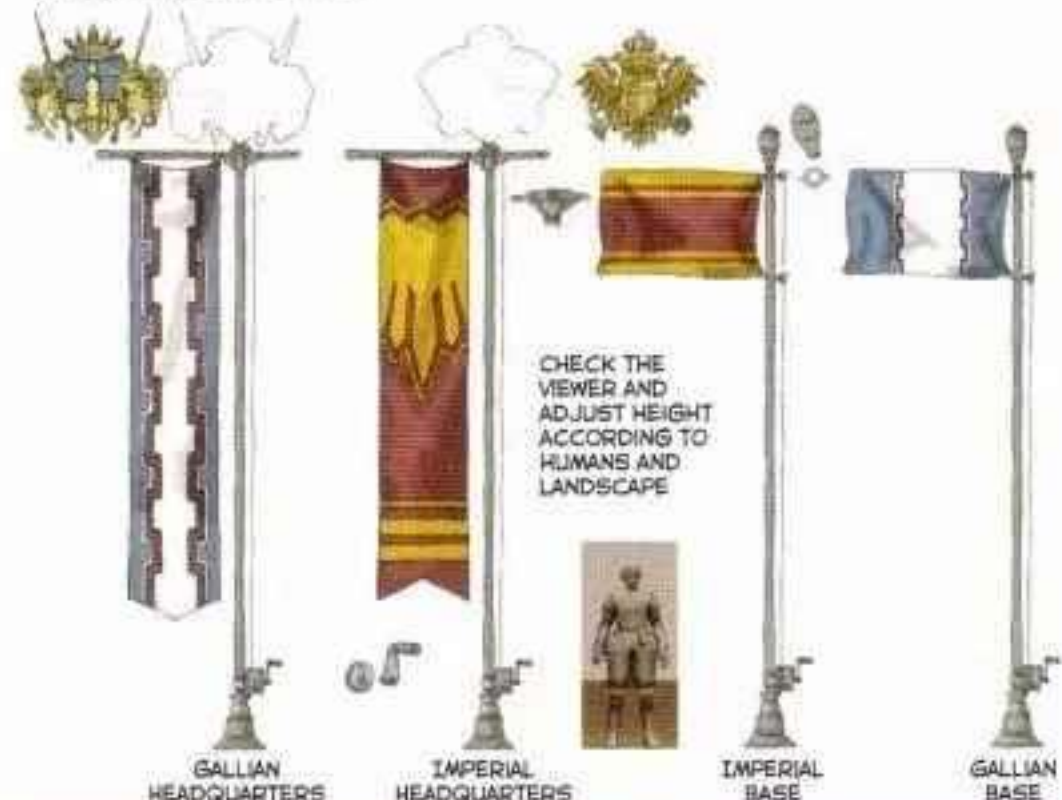


BASICALLY THIS, WITHOUT THE EMBLEM. ADJUST THE BRIGHTNESS AND SATURATION TO MATCH THE TANK.

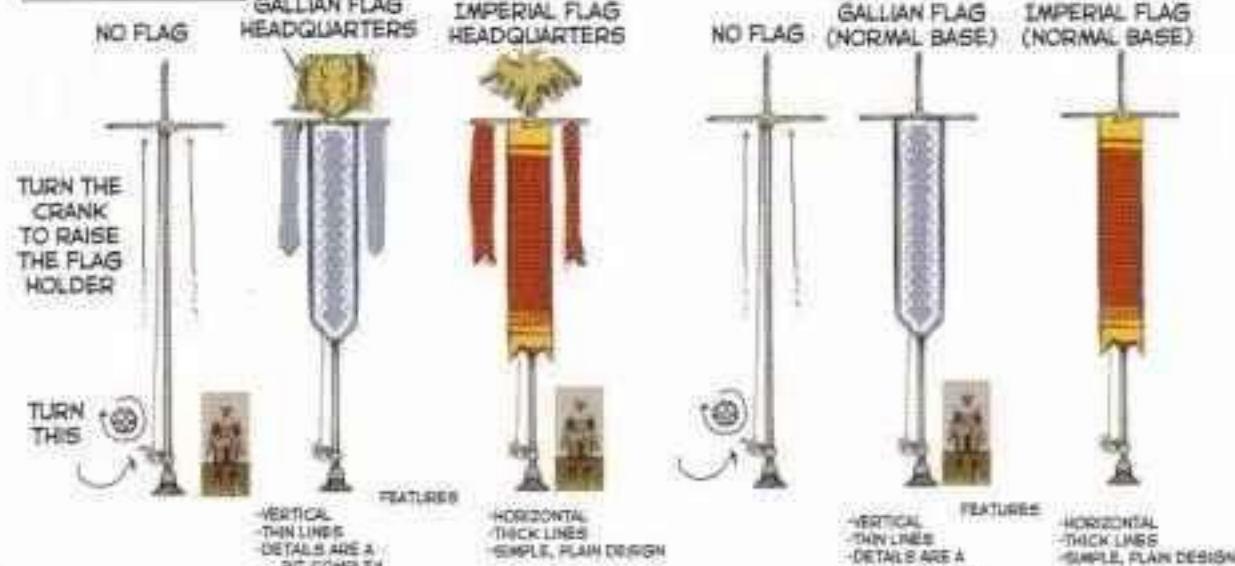


Bases

Each base has a flagpole that displays the flag of the force that is in power at that base. After taking an enemy base, one of the first tasks before the victors is to replace the enemy flag with their own. Regular bases are adorned with a standard flag, while headquarters and other key bases display a full-length banner.



BASE IDEAS



Darcsen Doll

These traditional Darcsen dolls are said to protect the bearer from misfortune. It is a rather simple doll, made of bundled cyperus polystachyos and a small piece of Darcsen cloth, but it is infused with the maker's loving concern for the person they are gifting it to.

CHAPTER 11
CHAPTER 11 EV1102 - "REJECTED GIFT" (DIALOGUE EVENT)
EV1105 CHAPTER 11 - ISARA'S TRAGEDY > NATIVE

DARCSEN DOLL



DARCSEN DOLL VARIATIONS

CHAPTER 10 EV1004 - DARCSEN LABOR CAMP > NATIVE
CHAPTER 11 EV1102 - "REJECTED GIFT" (DIALOGUE EVENT)
EV1105 CHAPTER 11 - ISARA'S TRAGEDY > NATIVE

DARCSEN DOLL

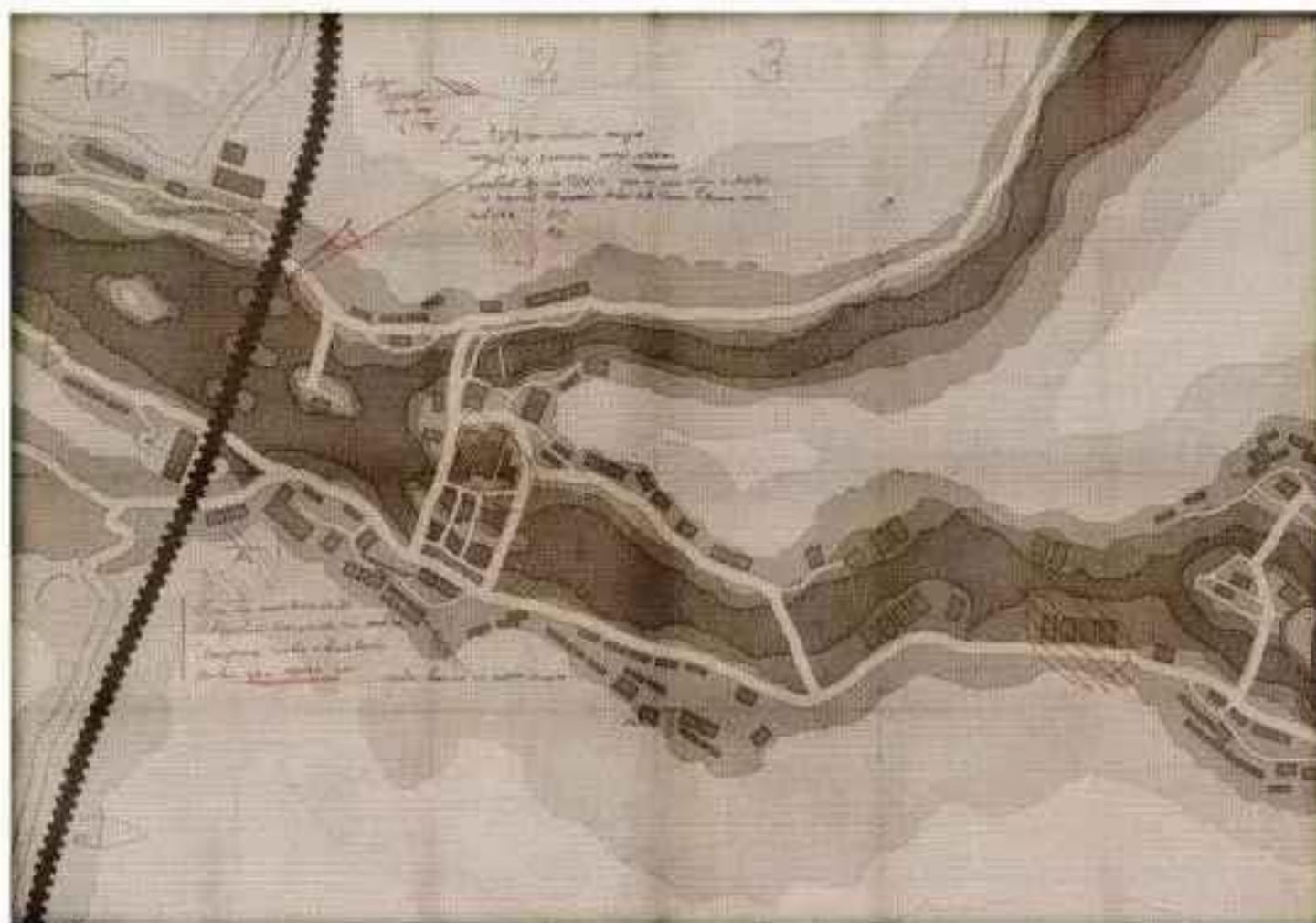


BURNT DARCSEN DOLL

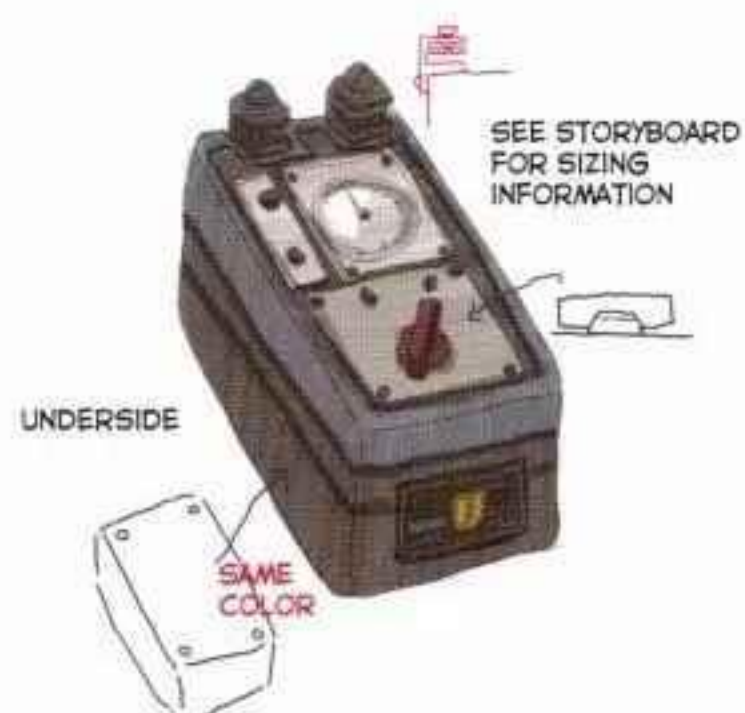


Map of Fouzen

This is the map that Squad 7 was presented with when they entered Fouzen with the intent to liberate it from Imperial control. The map is marked with the locations of vital buildings, such as the laor camps where the Darcsens were being held. Unfortunately, the map is rather outdated and does not include any tactically valuable information like the elevation of the land, and also has some blatant discrepancies when compared to more current intelligence.



EVENT - ZAKA - DETONATOR



Zaka's Detonator

This is the detonator for the explosives that Zaka rigged to the bridge in Fouzen that was supporting the armored train known as Equus. It is an electrical detonator that uses a ragnite battery. Due to the importance of timing in the mission, Zaka made the decision to use a detonator instead of relying on time bombs.

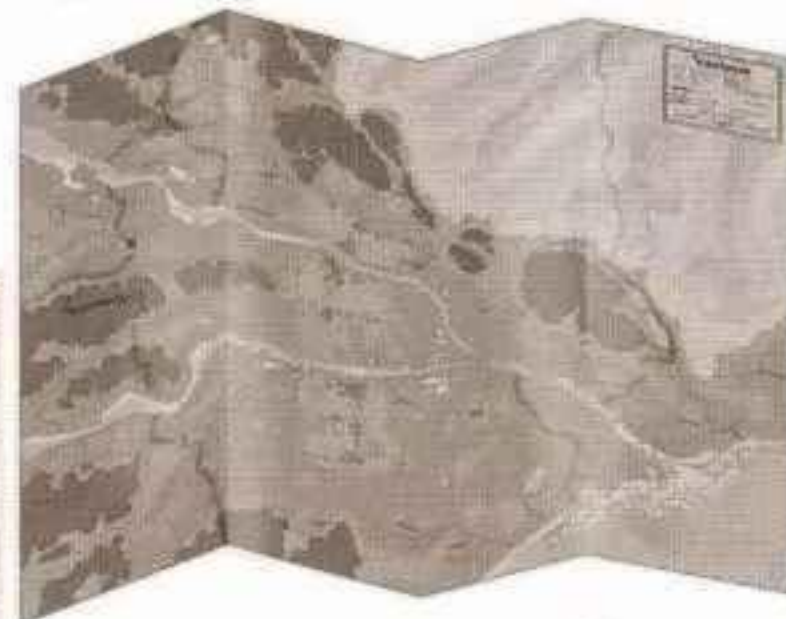
Alicia's Handgun

The standard gun supplied by the Gallian military for self-defense purposes. It is a semi-automatic pistol that is smaller and lighter than a revolver. This handgun was modeled after the Walther PPK. Its graceful form and small grip make it ideal for use by females.



Welkin's Map

This is the large map that Welkin carries around. Since the northern sea is shown to be at the south-eastern corner of the map, it is clear that Welkin had this map custom made for his own tactical purposes. Welkin usually keeps his map folded up and tucked away in his map case.



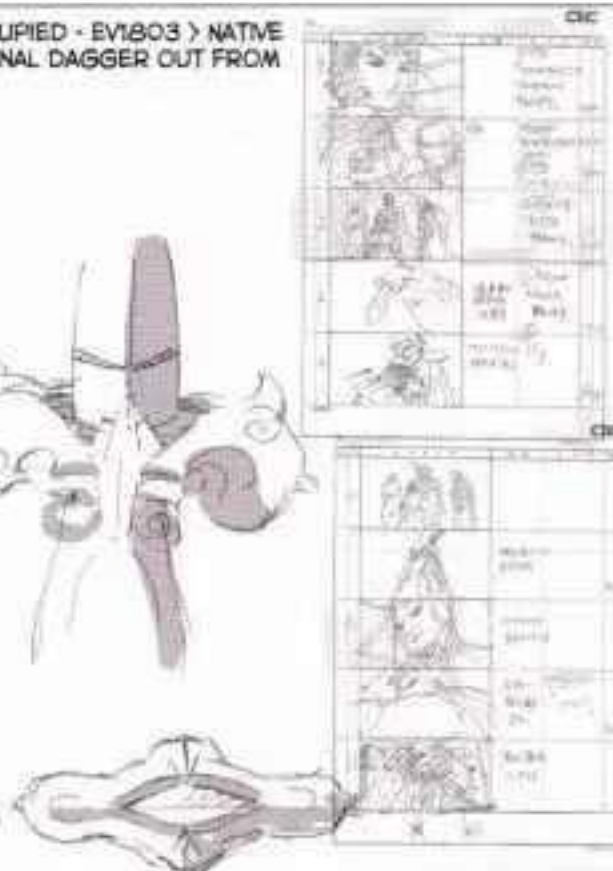
BACK SIDE

CHAPTER 9 - CONVERSATION WITH CORDELIA - EV0904
> DIALOGUE > THE TRANSCEIVER IN THE FEDERATION
AMBASSADOR'S HAND

Cordelia's Dagger

When Cordelia faced off against Maximilian, she pulled this dagger out of the folds of her clothes. The unicorn design on the hilt indicates that this is an official royal dagger that has been passed down through the generations to serve as the last line of defense for the ruler of Gallia. The highly decorative and detailed craftsmanship suggests that this dagger may primarily be used for ceremonial purposes.

CHAPTER 18 - RANDGRIZ OCCUPIED - EV1803 > NATIVE
CORDELIA PULLS THIS PERSONAL DAGGER OUT FROM
HER CLOTHES



Transceiver

The Federation ambassador used this communication device to conspire with his accomplices in the attempted abduction of Princess Cordelia. Judging from its size, it is highly unlikely that it offered much range, so the person communicating with the ambassador was no doubt nearby.

Salute Styles

In contrast to the Gallian salute where the hand is raised to the forehead, the Imperial salute involves placing one's right fist over the heart. The Darcsens have a more unique greeting, which involves overlapping one's hands with the backs of the hands facing towards the other person. The hand that is supposed to be on the outer side is dictated by the gender of the person giving the greeting.

SALUTE CHARACTERISTICS, POSES

GALLIAN MILITARY SALUTE
ILLUSTRATIONS BELOW ARE A GENERAL
INDICATION OF HAND ANGLE. SOME
CHARACTERS MAY SHOW MORE OF
THEIR PALM.



IMPERIAL MILITARY SALUTE



DARCSEN

GREETING
WAVE SLIGHTLY
TO EXPRESS
GRATITUDE
PREPARE FOR
CORDELIA AS WELL



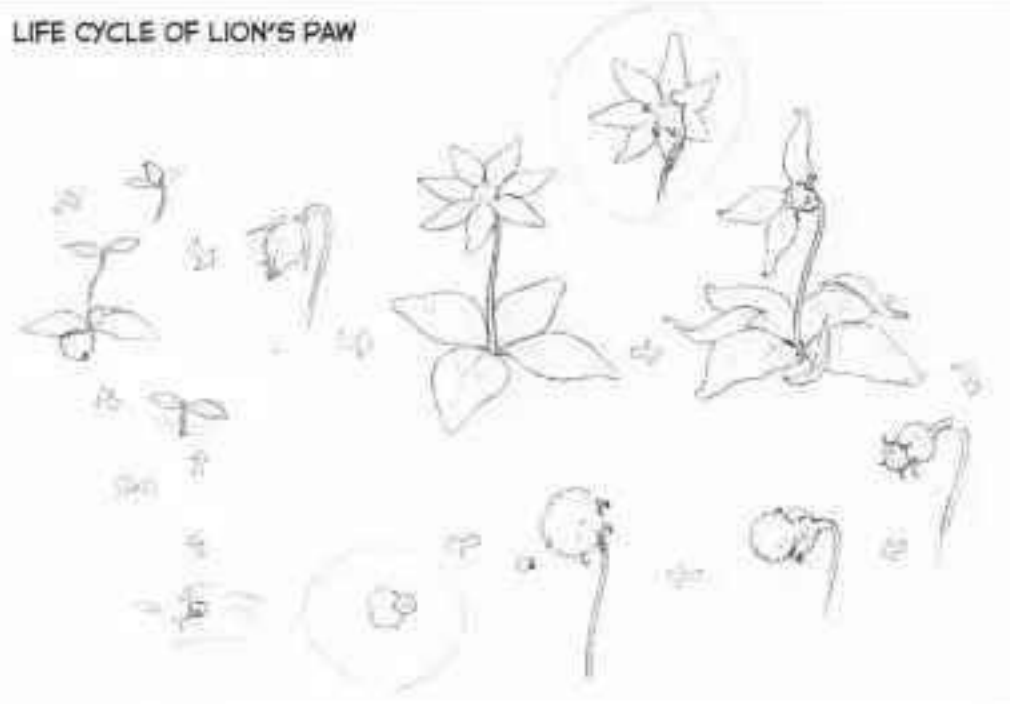
Lion's Paw

Lion's Paw is a perennial flower that blossoms all over Gallia. It produces a white flower, and its seeds are carried off on wispy cotton fluffs. Despite its delicate appearance, Lion's Paw is quite resilient and will grow in the harshest of environments. The people of Gallia share a universal love for the beautiful flower, and its image has been used in many ways throughout Gallia.

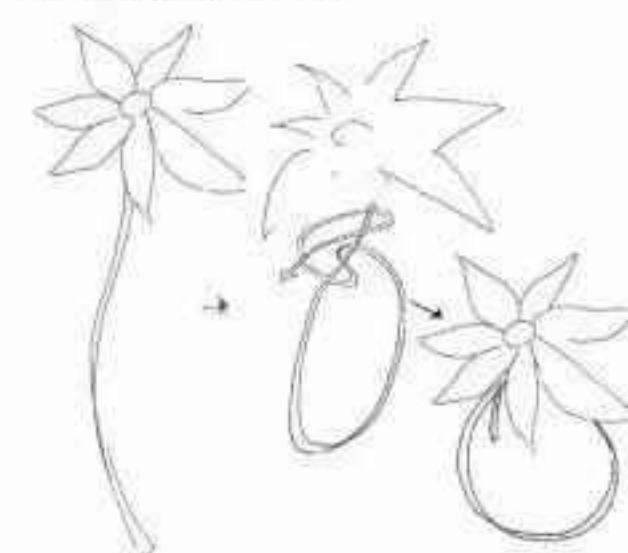


LIFE CYCLE OF LION'S PAW

LIFE CYCLE OF LION'S PAW



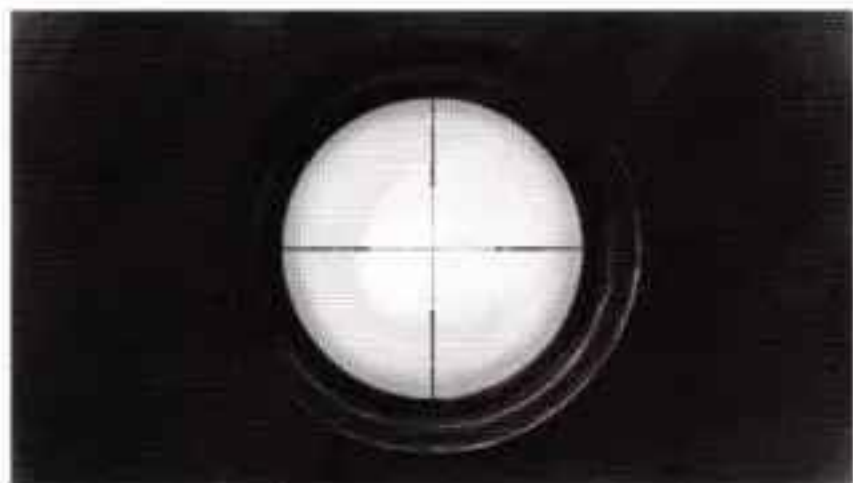
EVENT: LION'S PAW RING



LION'S PAW RING

Sniper's Scope

This view is not for BLITZ combat, but was used as the sniper rifle scope in the event where Faldio shot Alicia. The biggest difference is that this version does not have the focus indicators that are available in BLITZ mode.



The Bullet Extracted from Alicia

This is the bullet that was fired at Alicia in order to awaken her dormant Valkyrian Power. The shooter was eventually identified from the rifling marks that were found on the bullet.

CHAPTER 14 - AT THE FIELD HOSPITAL - EV1401 > DIALOGUE > SALLIAN SNIPER RIFLE BULLET (USED)
FRAGMENT (FALDIO) - EV1702 > DIALOGUE > REVENGE > THE BULLET EXTRACTED FROM ALICIA
THIS BULLET IS USED IN THE TWO EVENTS MENTIONED ABOVE



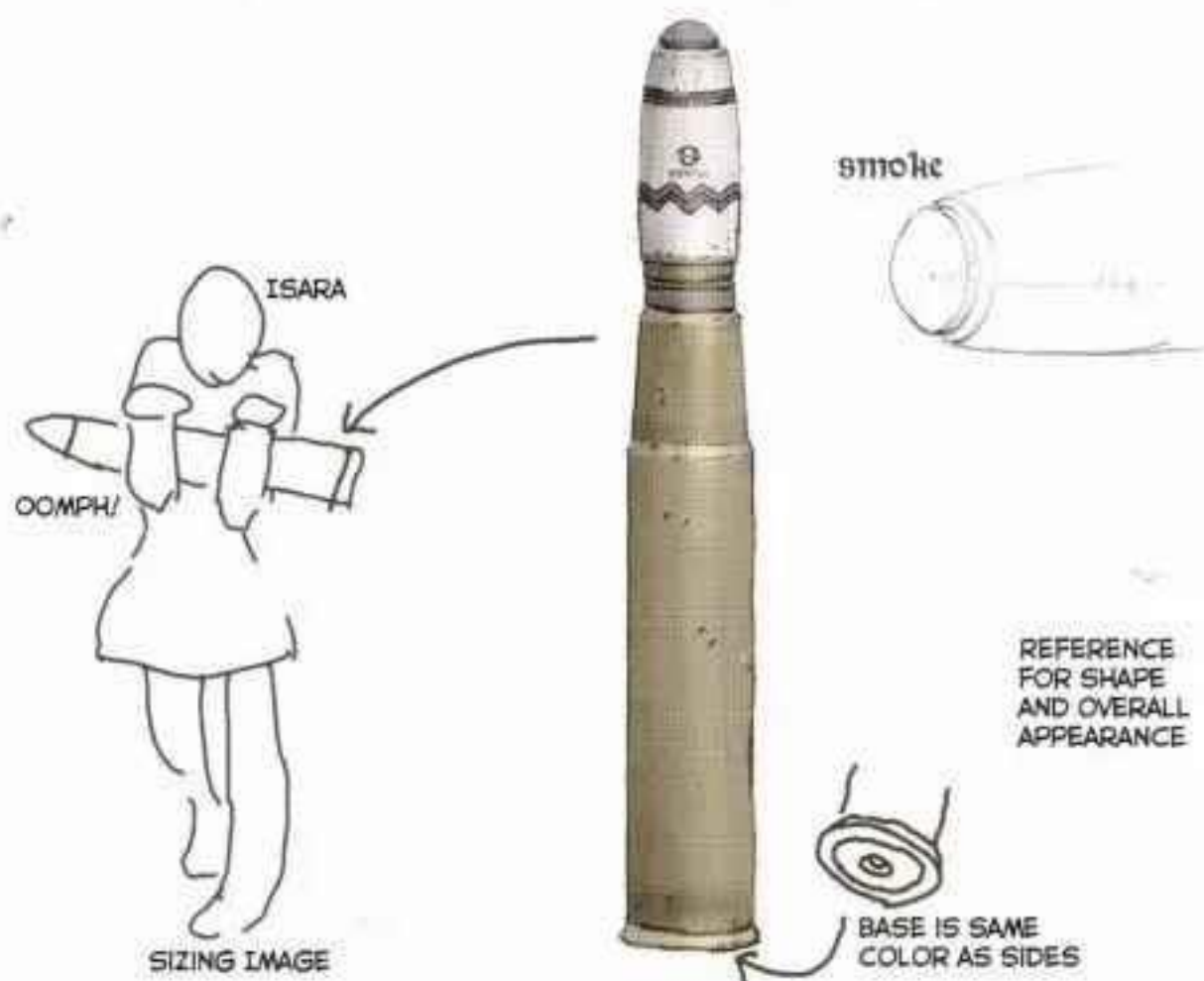
CROSS-SECTION

ENGRAVED ZIG-ZAG PATTERN

Smoke Bomb

Isara developed a smoke bomb that would use a chemical reaction to produce a thick white smoke that is completely harmless to human beings. Though it can be quite useful in combat, this smoke bomb does not last very long, and the majority of the smoke is blown away by its own blast.

CHAPTER 11 - LANDING OPERATION -
EV1104 > DIALOGUE > THE SMOKE BOMB DEVELOPED BY ISARA (FOR TANK)



Gadgets at Pre-production

未使用アイテム

Unused items from pre-production that were cut from the final game

Many of the minor props that were created never made it into the final game. From technological props to cultural items, some of these items were modified before being put in the game, while others were simply left behind all together. These forgotten artifacts give us an insight into just how many ideas

the developers explored when creating the fictional continent of Europa. The military and political structure charts of the Empire (then known as "the Republic") are especially interesting, as they show us how the entire world of "Valkyria Chronicles" evolved to become the world that we know today.

Various Emblems



GALLIAN NATIONAL CREST



GALLIAN ROYAL CREST

GALLIAN MILITARY SYMBOL



GALLIAN NATIONAL SYMBOL



ABBREVIATED GALLIAN NATIONAL SYMBOL



GALLIAN MILITARY BANNER

GALLIAN MILITARY FLAG

The players are familiar with the unicorn as the national symbol of Gallia, but it was not always so. Early on in development, the image of a bird or a cross were being considered as candidates for Gallia's national symbol. Even these older versions of Gallia's flag look somewhat familiar due to the fact that Gallia's main national color has always been blue.

GALLIAN MILITARY FLAG



THE LEAD TANK OF EACH SQUAD WILL HAVE THIS FLAG. APPROXIMATELY 1 TANK IN EVERY 6.



THE OTHER TANKS IN THE SQUAD WILL HAVE THE BANNER



BANNER



HAS BATTALION NUMBER ON IT. (#4 IN PROMO MOVIE)

012345

6789

THIN POLE WILL BEND



SLIDE RULE

The slide rule is an analog calculator that makes use of logarithms. It can be used for trigonometric functions, cube roots, multiplication, and division, but the values it produces are approximations at best.

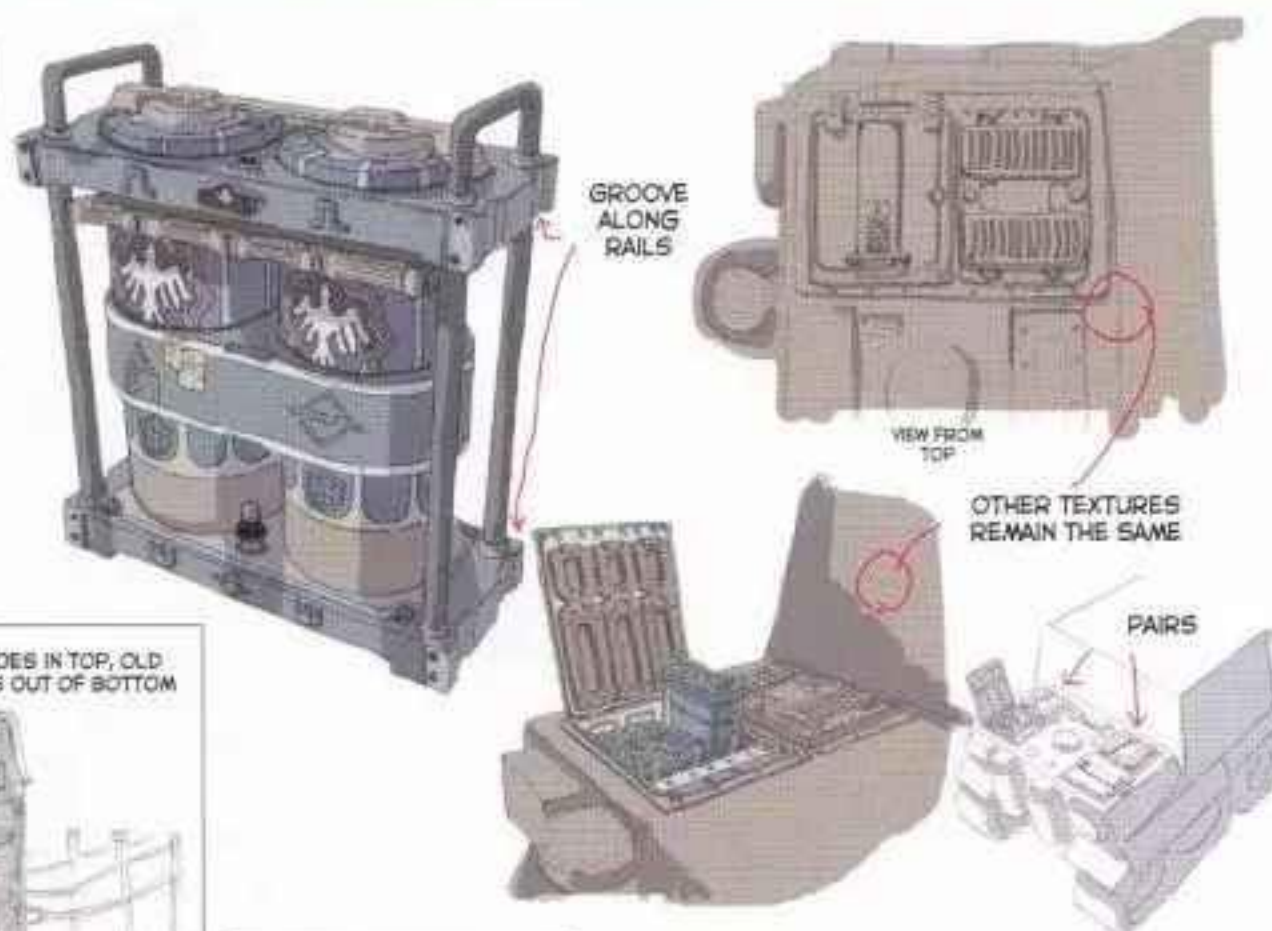


This was created for the scene in the intra-office movie where Alicia performs trajectory calculations. Yes, the slide rule has a sticker of a pig on it, but the interesting thing is that I made this long before we came up with the idea for Hans. (Tabayashi)

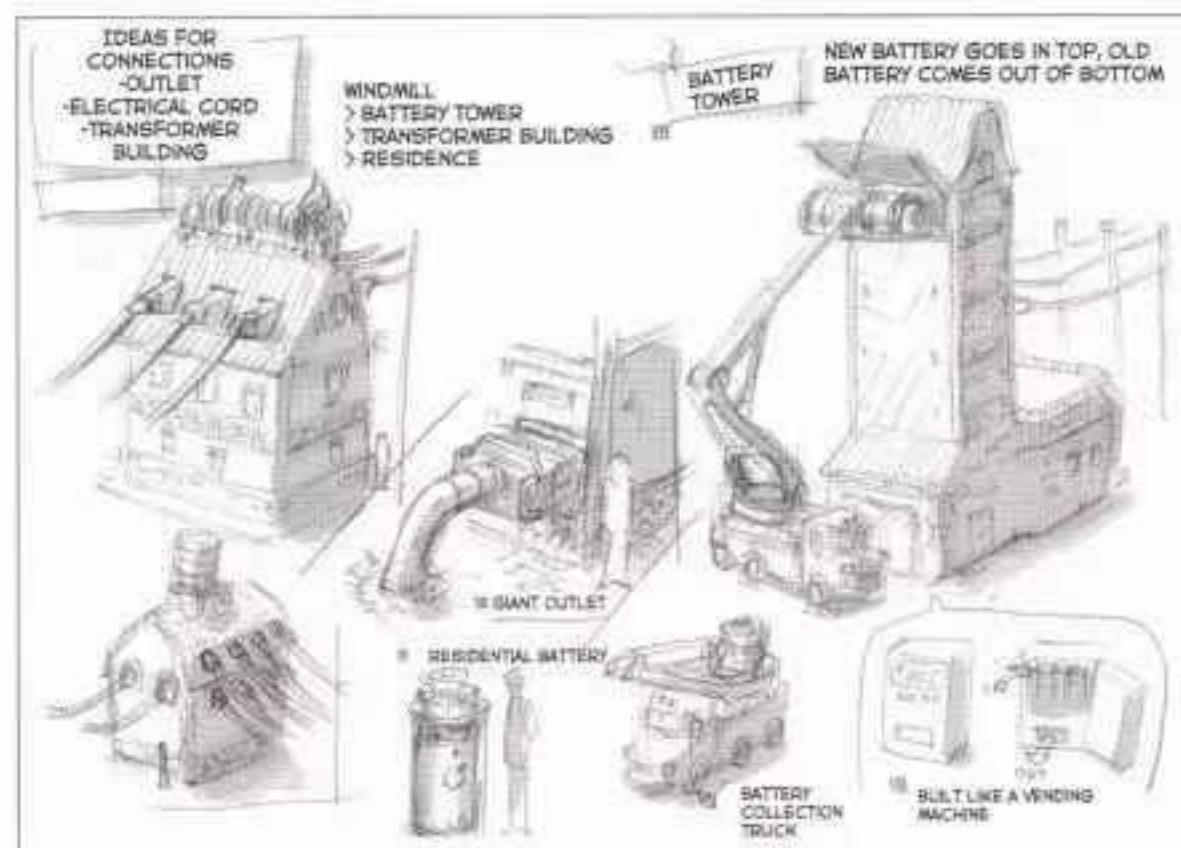
Battery

Before the concept of the ragnite generator took shape, the development team played around with the idea of storing ragnite energy in batteries for domestic use. Since the batteries only store ragnite energy and not the mineral itself, the heat sinks on the batteries do not emit the trademark blue glow of ragnite.

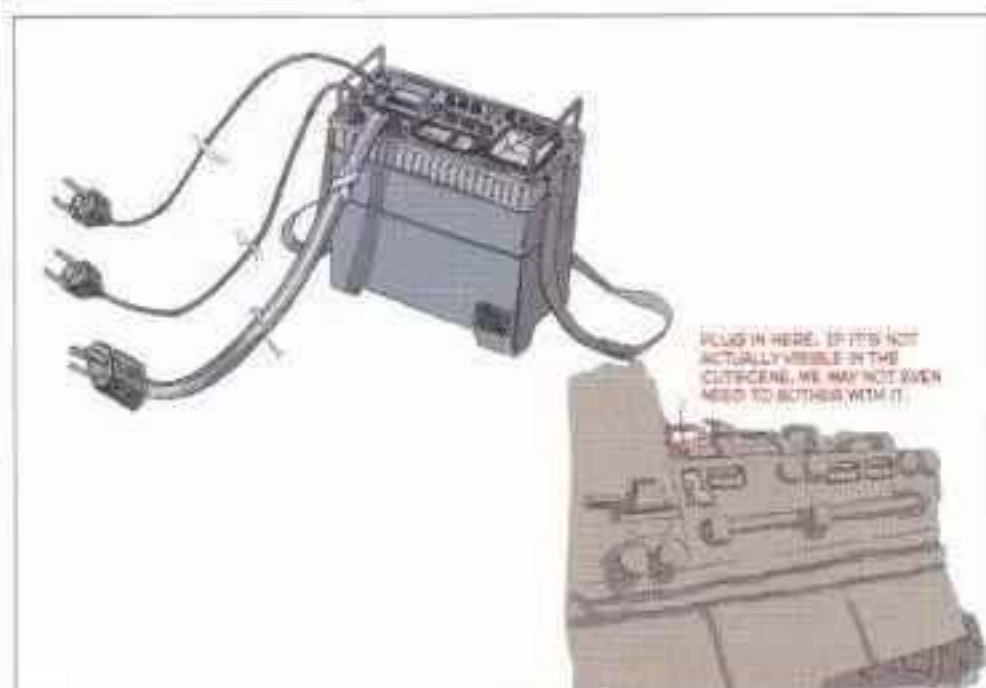
TANK BATTERY



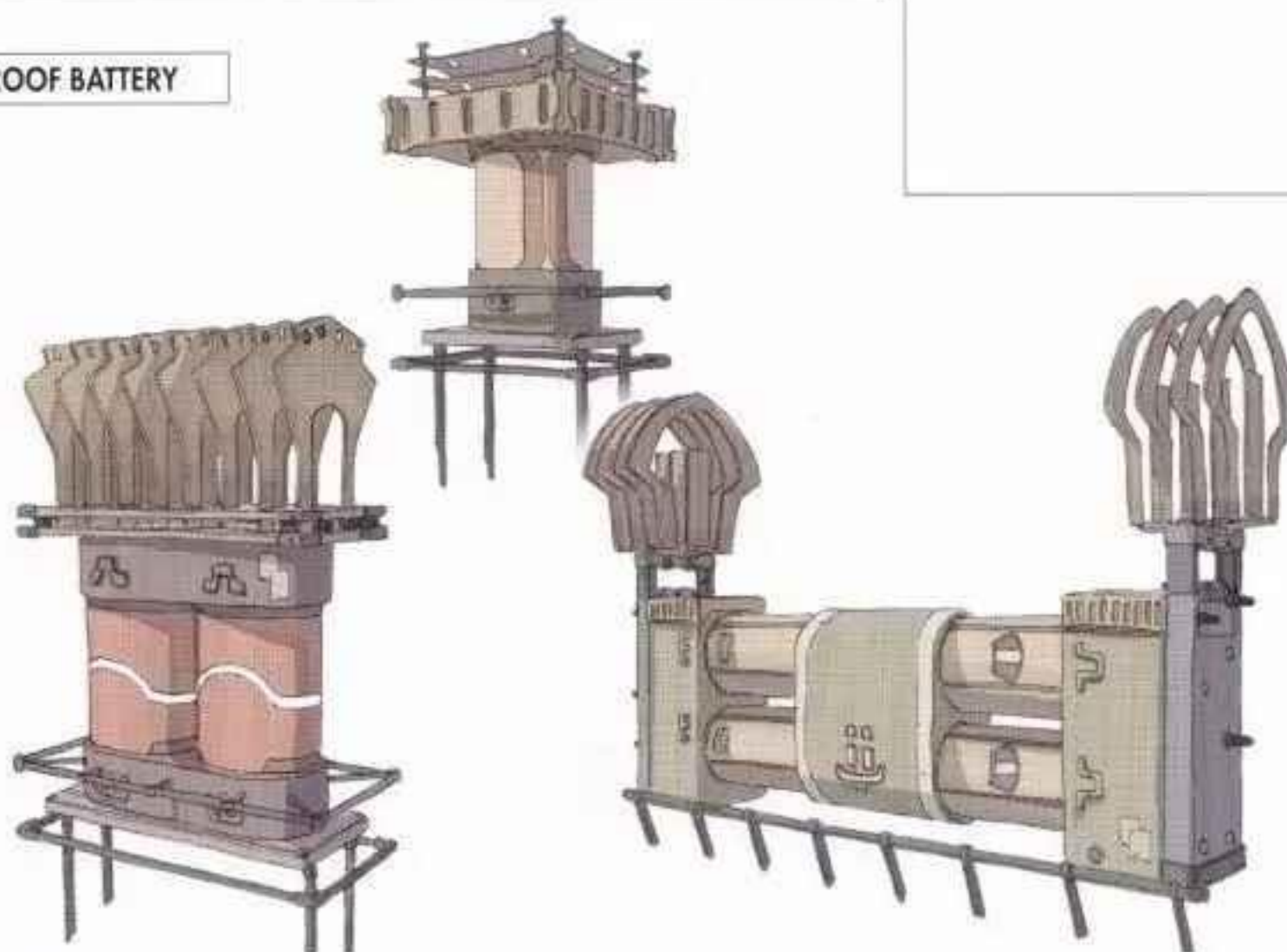
BATTERY CULTURE



RECHARGING UNIT



ROOF BATTERY



To make the visual aspect of the world more interesting, and to liven up the boring cityscape a bit, we considered placing large ragnite batteries around the homes. The batteries would be a way for residents to store ragnite energy like propane gas, and were going to be remnants of the time before transformers and power lines became widespread. (Tabayashi)

EXAMPLES OF BATTERY USAGE



These drafts were from the phase where I reasoned it would make more sense for residents to place the larger batteries outside their home (on the roof, etc.) since the heatsinks would release an intense amount of heat while the battery was being used. (Tabayashi)

RECHARGING TRUCK RECHARGES THE LARGE ROOF BATTERY
USES: MOSTLY USED ON FACTORIES AND OTHER COMMERCIAL BUILDINGS, RARELY SEEN ON RESIDENTIAL PROPERTIES, HAS LARGE HEATSINKS

SMALL BATTERY > PURCHASE, DELIVERY
USES: LAMPS, LIGHTS, RADIO, IRON, SEWING MACHINE, ELECTRIC HEATER, OTHER DOMESTIC APPLIANCES. SIZE AND POWER OUTPUT IS RESTRICTED. MOSTLY SEEN IN RESIDENTIAL PROPERTIES.



REJECTED IDEA FOR SQUAD EMBLEM

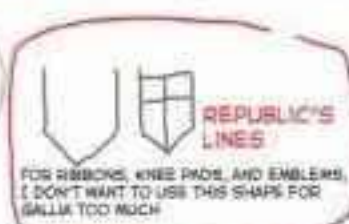


IDEAS FOR NATIONAL CREST

IDEAS FOR NATIONAL CREST
FEATURES OF DIFFERENT NATIONS
GALLIA'S DISTINCTIVE LINES



NATIONAL CREST
THIS IS AN OLD IDEA
I WAS FIDDLING WITH,
AND WILL MOST LIKELY
CHANGE THE SHIELD



COOL COLORS, GREEN,
TWO TOWERS, BIRD, CIRCLE,
CROSS, SUBTLE, PLANTS,
RURAL, HANDMADE CRAFTS,
CRAFTSMANSHIP

KEYWORDS

THE REPUBLIC'S
DISTINCTIVE LINES



NATIONAL CREST
THIS IS AN OLD IDEA I WAS
FIDDLING WITH, AND WILL
MOST LIKELY CHANGE
THE CIRCLE PART



WARM COLORS, THREE EYES,
DRAGON, SHIELD SHAPE, GERMAN
FLAVOR, WEAPONS, AGGRESSIVE,
MECHANICAL, MASS PRODUCTION

GALLIAN RANK INSIGNIA IDEAS



IMPERIAL RANK DESIGNS

REPUBLIC ARMY
SHOULDER AND COLLAR
EMBELLISHMENTS

MAJOR GENERAL
- ADMIRAL



MAJOR
- COLONEL



SECOND
LIEUTENANT
- CAPTAIN



CORPORAL
- FIRST SERGEANT



PRIVATE -
LANCE
CORPORAL



BY BRANCH

INFANTRY
(REGULAR INFANTRY, SUMMER,
ARMORED TROOPS)



LANCER



CAVALRY



ENGINEER



TACTICAL



ARMORED
TANK SOLDIERS



DOCTOR, MEDIC,
SUPPLY OFFICER



COMMUNICATION,
INTELLIGENCE,
MILITARY POLICE



PROVOST



MAJOR GENERAL - ADMIRAL



SECOND LIEUTENANT - COLONEL



PRIVATE - FIRST SERGEANT



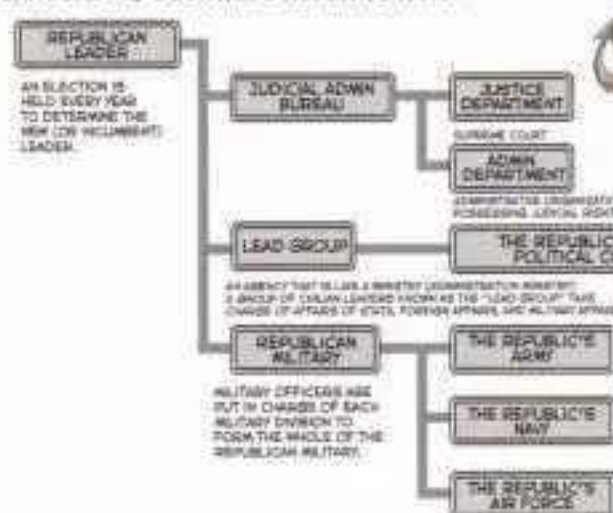
CORPS MARK

COLLAR PINS

WHEN FACING THE INDIVIDUAL,
THEIR RANK PIN IS ON THE RIGHT
SIDE, AND THE CORPS MARK
GOES ON THE LEFT SIDE.

IMPERIAL POLITICAL STRUCTURE

THE REPUBLIC'S POLITICAL STRUCTURE
THOUGH TECHNICALLY A REPUBLIC, IT IS OFTEN
CALLED AN EMPIRE, AS THAT IS WHAT THE
SURROUNDING COUNTRIES REFER TO IT AS.

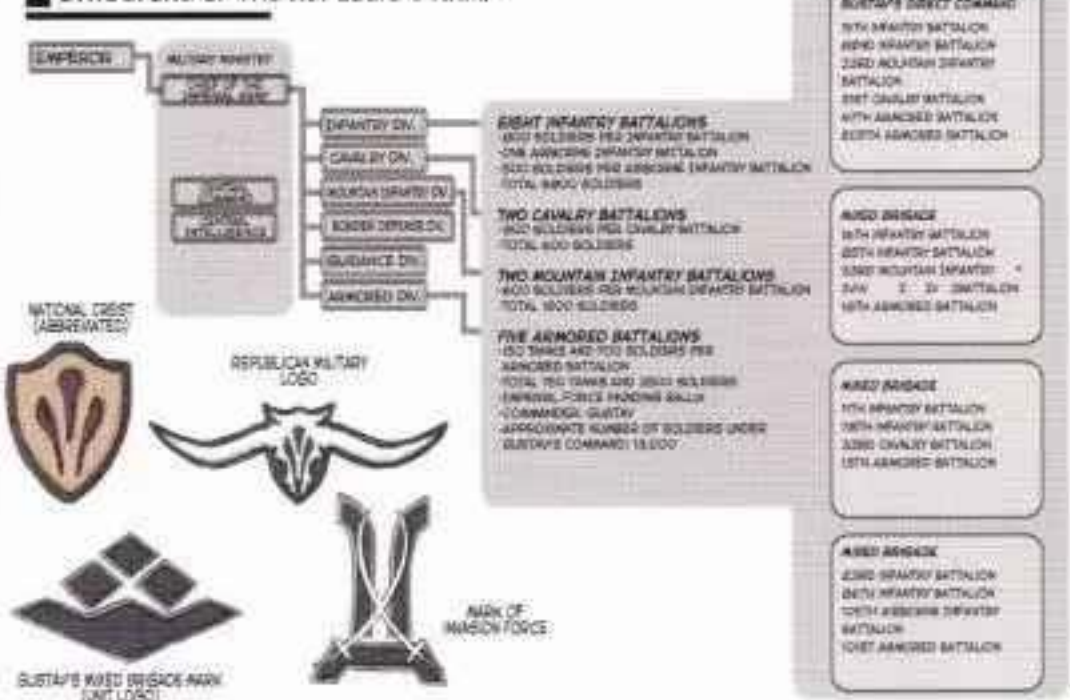


THE REPUBLIC'S NATIONAL CREST
THERE IS A THREE EYE DESIGN ON THE
LEFT SIDE OF THE CREST.
THE CREST IS IN THE CENTER
REPRESENTS THE REPUBLIC SITTING AROUND A TABLE

IMPERIAL MILITARY STRUCTURE

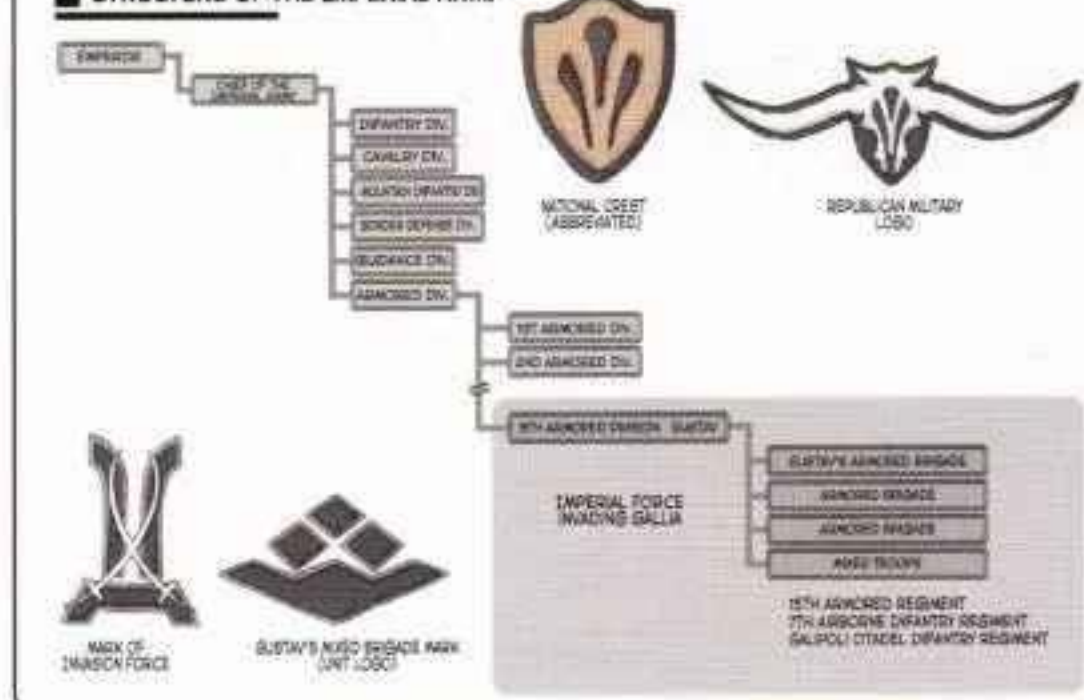
#1-1

STRUCTURE OF THE REPUBLIC'S ARMY



#1-2

STRUCTURE OF THE IMPERIAL ARMY



Geography

Valkyria
Chronicles

From mountains and forests to barren deserts, Gallia boasts a wide variety of natural landscapes. This chapter takes you through a mere handful of the more notable locations in Gallia, as you trace the footsteps of Squad 7.

The Great Vasel Bridge

ヴァーゼル橋(市街)

The impressive suspension bridge leading into Randgriz

Vasel River flows from Lake Graz on the banks of Randgriz Castle, and the Great Vasel Bridge spans the width of this immense river. During the middle ages, large sturdy towers were built on either end of the bridge for defensive purposes, but the bridge was further modified at the turn of the 19th century when ragnite engines were

invented. By adding wires and pillar to the bridge, the Great Vasel Bridge became a very unique folding bridge. With the Vasel River eventually leading out to the North Sea, the Great Vasel Bridge also played an important role in the middle ages as a checkpoint for all transports, whether they were traveling by land or water.

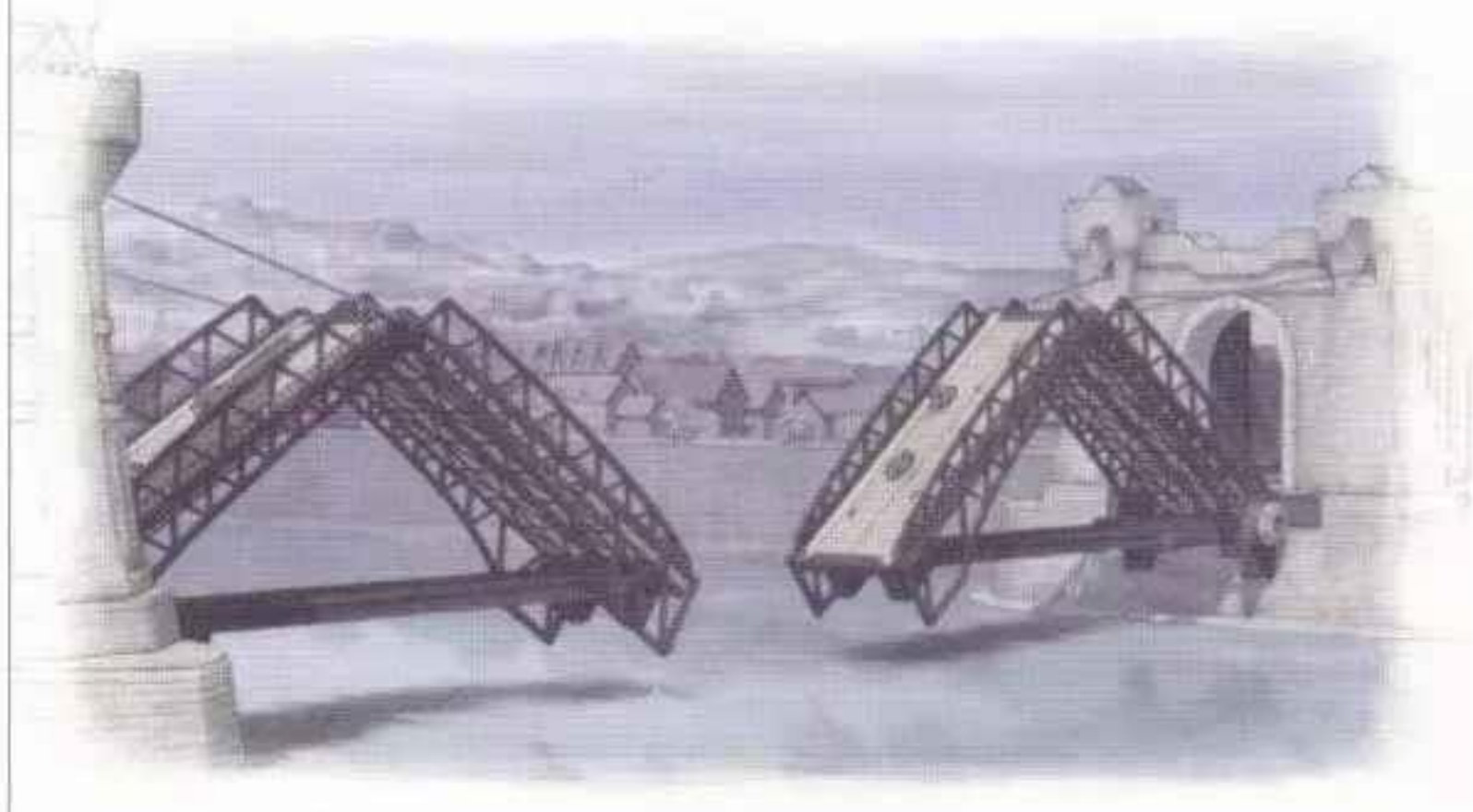


PANORAMIC VIEW OF VASEL BRIDGE

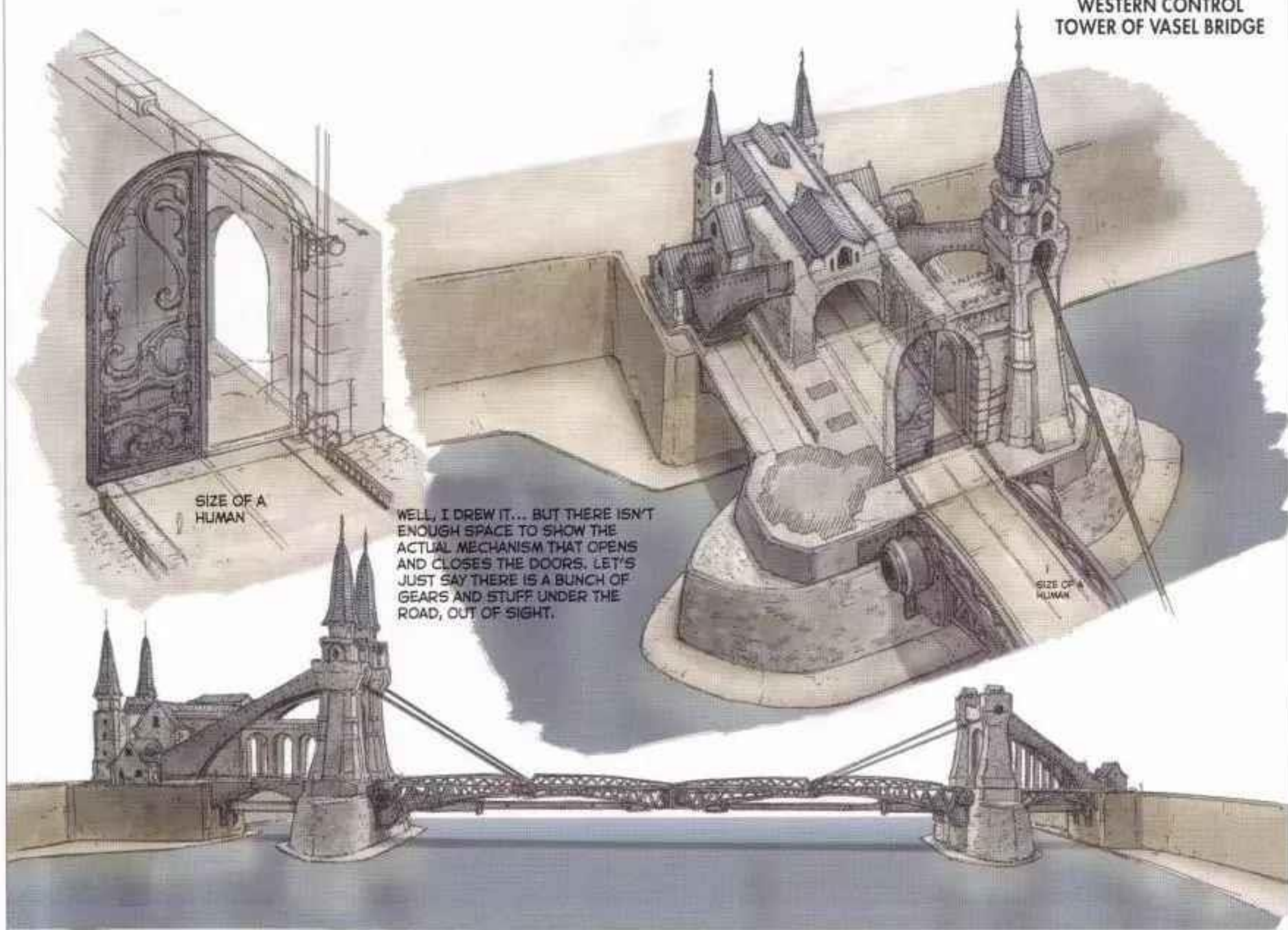
We knew a bridge could play a vital part in a war, so we had plans for a bridge pretty early on in development. Of all the different kinds of bridges, we felt a bascule bridge would allow for the most dramatic turn of events. (Tabayashi)

THE MASSIVE SUSPENSION BRIDGE

Aside from the fact that it keeps the bridge from getting in the way of vessels traveling through the river, the bridge was made retractable as a contingency plan so that it could act as an extra line of defense. There are gates on both sides of the bridge, which make it possible to impede land-based travelers without having to fold the bridge. The bridge's mechanism can be activated from either one of the two control towers.



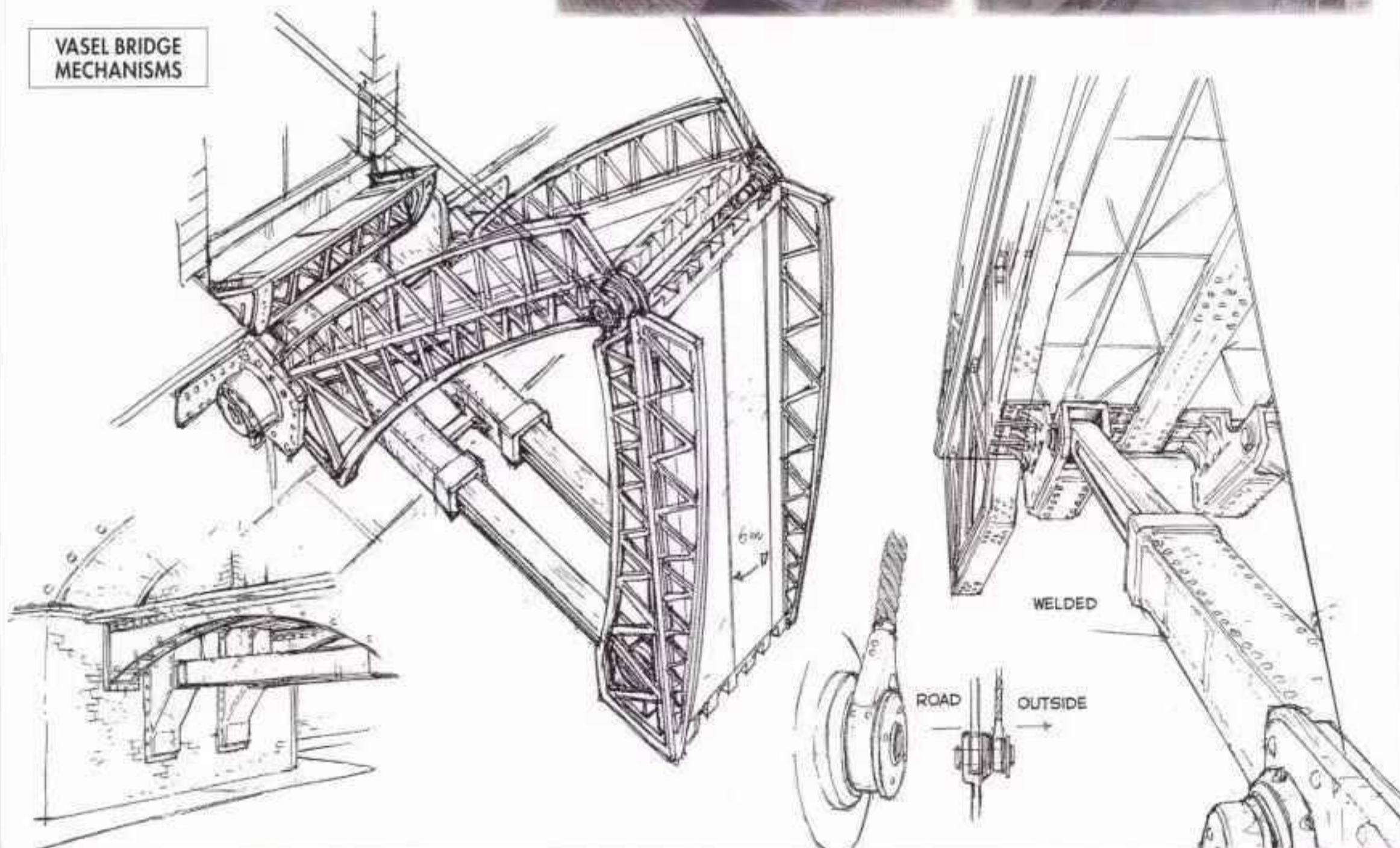
WESTERN CONTROL
TOWER OF VASEL BRIDGE

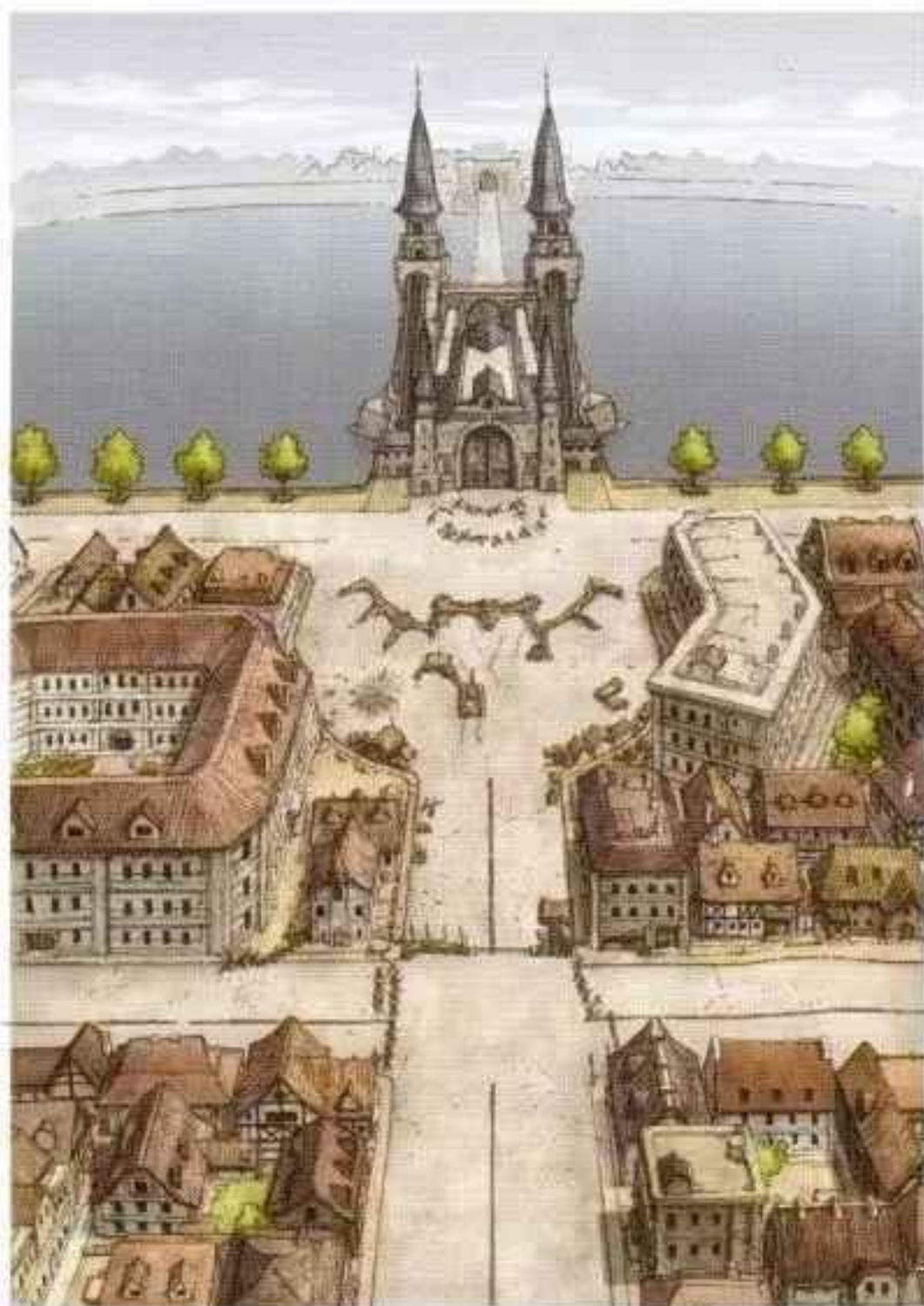


For the backgrounds, our concept team figured out the general idea of what we wanted, then brought our ideas to the wonderfully talented people over at Kusanagi Inc. There were a lot of original ideas that were cut down before they even left our offices, but as you can see, those that made it to the hands of the Kusanagi team were transformed into beautiful concept art. It wasn't just the professional finish, but also the way they clearly ironed out the finer details for us that really helped us get through this process. (Tabayashi)



VASEL BRIDGE
MECHANISMS





WESTERN VASEL SHORE

The bridge exits onto an open area on the western shore, where the invading Imperial troops set up a crescent shaped barricade with sandbags in preparation for a Gallian attack. Large streets running east to west cross the main street at numerous intersections throughout the city.



EASTERN VASEL SHORE

The Imperial rampage down the main street of Vasel left destruction and devastation in its wake. Compared to the nearly untouched western shore, the scars of war are deeper and more evident on the eastern shore.



EASTERN VASEL SHORE (BIRD'S-EYE VIEW)

From a bird's-eye view, it is easy to see where the two armies clashed, with both forces desiring to possess the bridge's control tower. This specific battle ended with the Imperials being victorious, and this area of Vasel was under Imperial control until Squad 7 arrived and reclaimed the bridge.

Statue of Ancient Valkyria

古代ヴァルキュリア像

The mysterious ancient race that liberated Europa

It is said that the Valkyrians came from the north to save Europa from the chaos and destruction that Darcens were causing. Even to this day, many people across Europa consider the Valkyrians to be gods, or messengers of god, and the Yggd teachings were built around such beliefs. The Yggd teachings were never organized into a true religion, and most regions of Europa have adapted the teachings according to their own traditional ways, so it would be an impossible feat to try and unite the followers of Yggd into one system of religion at this stage.



I created this statue for the worshippers of Valkyrians. Since they are called "Valkyrians," I created the statue in the image of a woman, with the trademark lance and shield. I also added what looks like a unicorn's horn extending from the top of her head to incorporate the symbol of Gallia. (Tabayashi)



The Citadel at Ghirlandaio

ギルランダイオ要塞

The resolute fortress guarding Gallia

The Citadel of Ghirlandaio stands on the border between Gallia and the Empire. With the Kloden Wildwood and the Barious Desert offering natural barriers against outside threats, Gallia built this fortress on the road leading out to eastern Europa as a man-made line of defense. During EWI, this citadel acted as a checkpoint to monitor Imperial presence, but when the Empire invaded Gallia in EWII they

drove the Gallians out and claimed it for themselves. The Empire then proceeded to place stationary cannons in front of the fortress facing towards Gallia, to prevent Gallia from reclaiming it. The Citadel of Ghirlandaio acted as a command center for the Imperial forces, and the Imperial commanders spent most of their time stationed here.



PANORAMIC VIEW OF GHIRLANDAIO

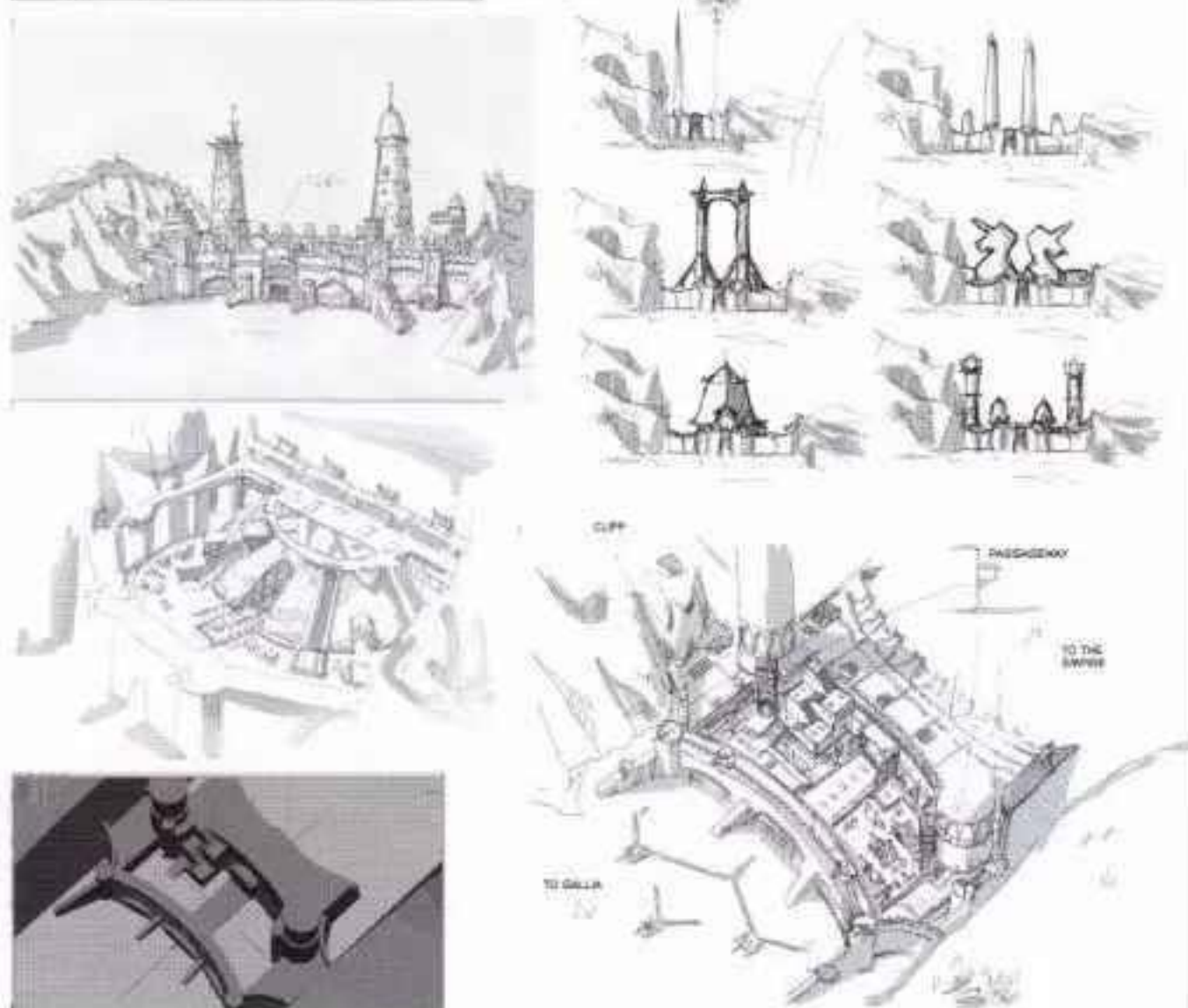
This building was a medieval citadel that had undergone several renovations to end up looking the way it does now. In the original design, it had more pointy towers and a roof that was shaped more in the style of medieval Europe, and it took us several redesigning attempts to finally settle on this twin tower appearance. It ended up with more severe lines that give it a distinctly militaristic atmosphere. (Tabayashi)



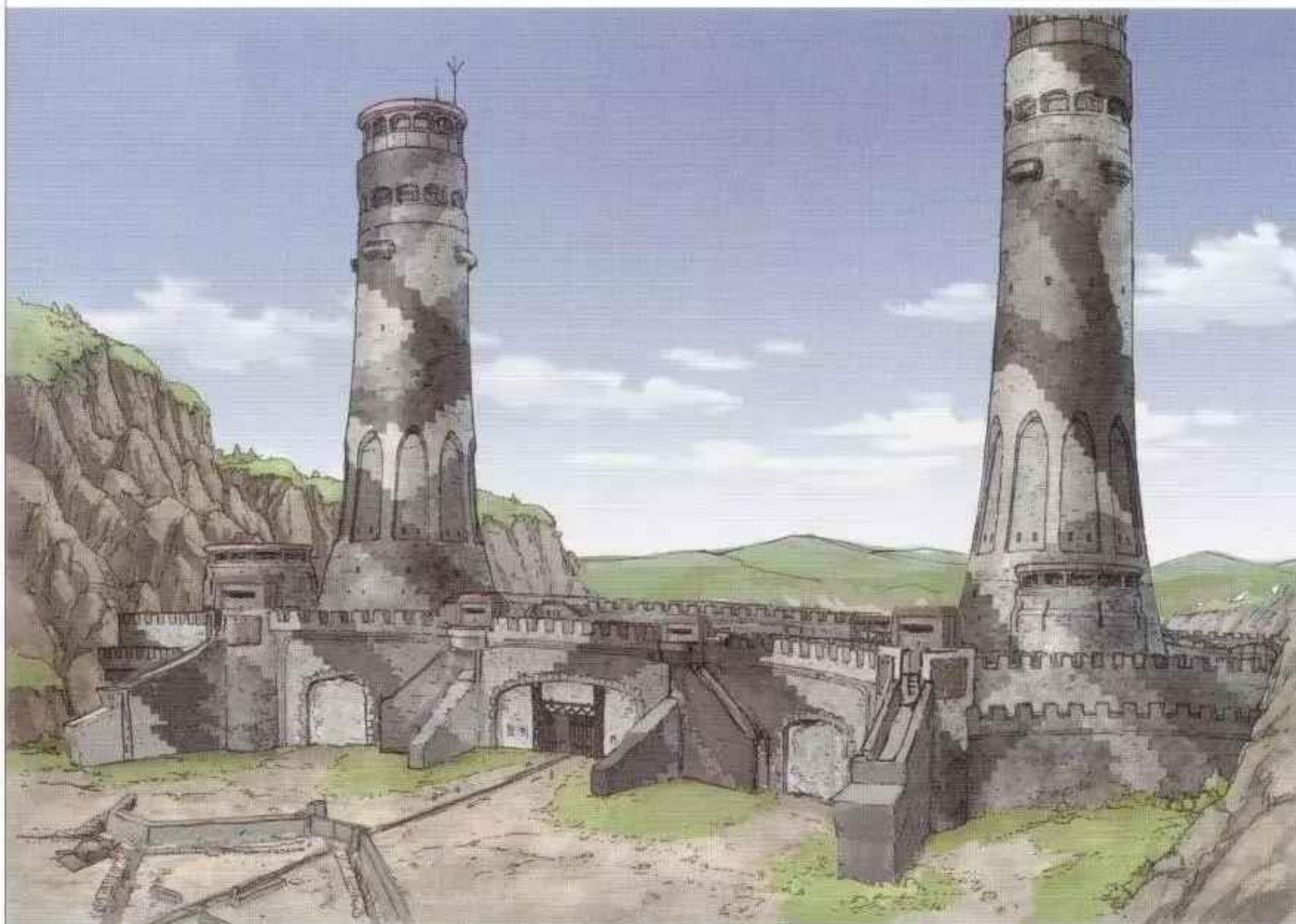
The Guardian of a Nation

Since the eastern borders of Gallia are fairly well protected by the Kloden Wildwood and the Barious Desert, it would not be an exaggeration to say that having a structure like this on the open plains of Naggia is a vital part of Gallia's national defense. The Citadel of Ghirlandaio also acts as a military supply point, and is capable of storing vast amounts of ammunition and food.

GHIRLANDAIO CONCEPT ART



GHIRLANDAIO CAMOUFLAGE PATTERN

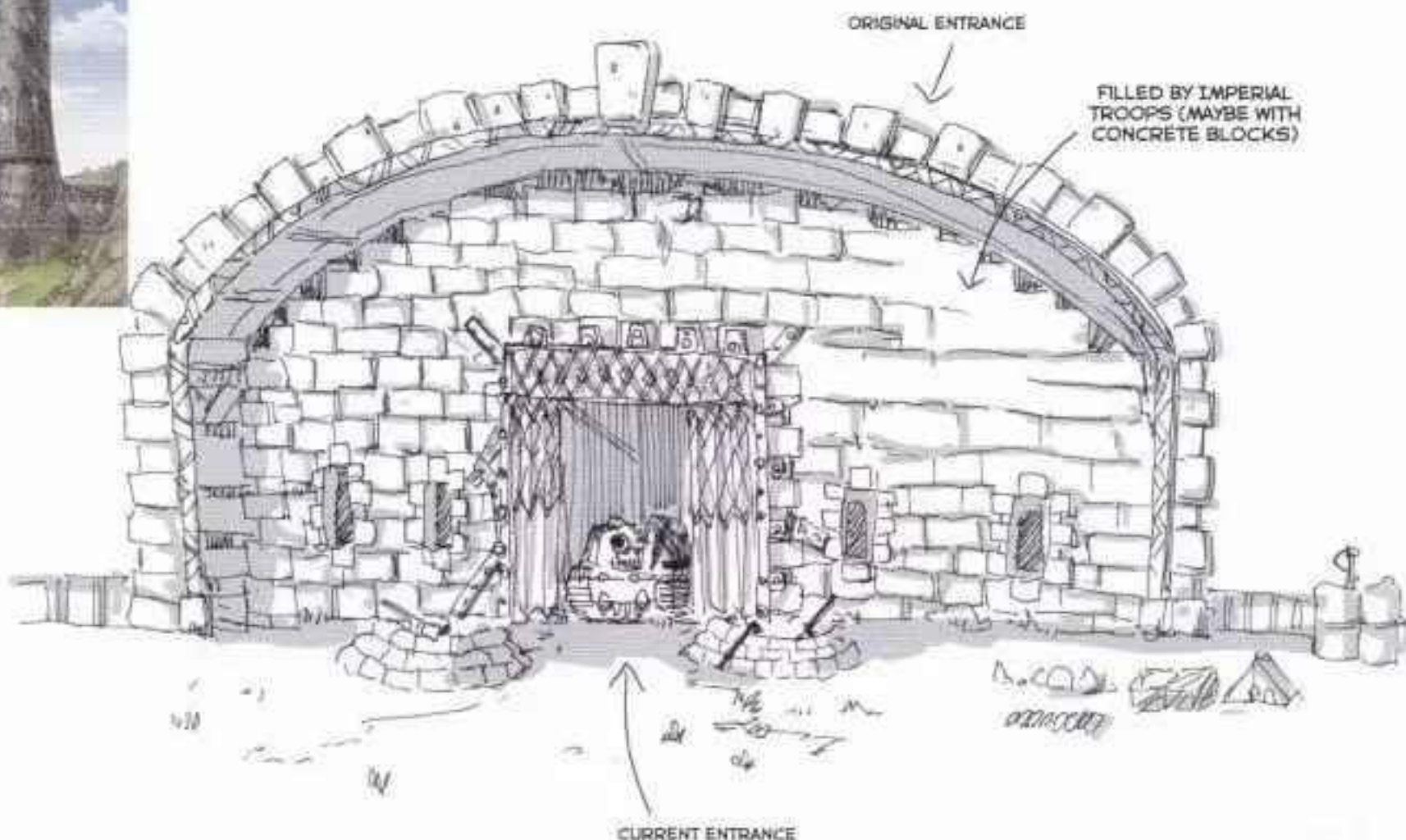


Once the Empire took control of Ghirlandaio, they reinforced the walls on the Gallian side. In the game, Selvaria says, "I'm impressed you made it past Ghirlandaio," or something like that, but since Ghirlandaio's "true" defensive wall faces towards the Empire, it could be said that Welkin and his squad snuck in through the back door. (Tabayashi)



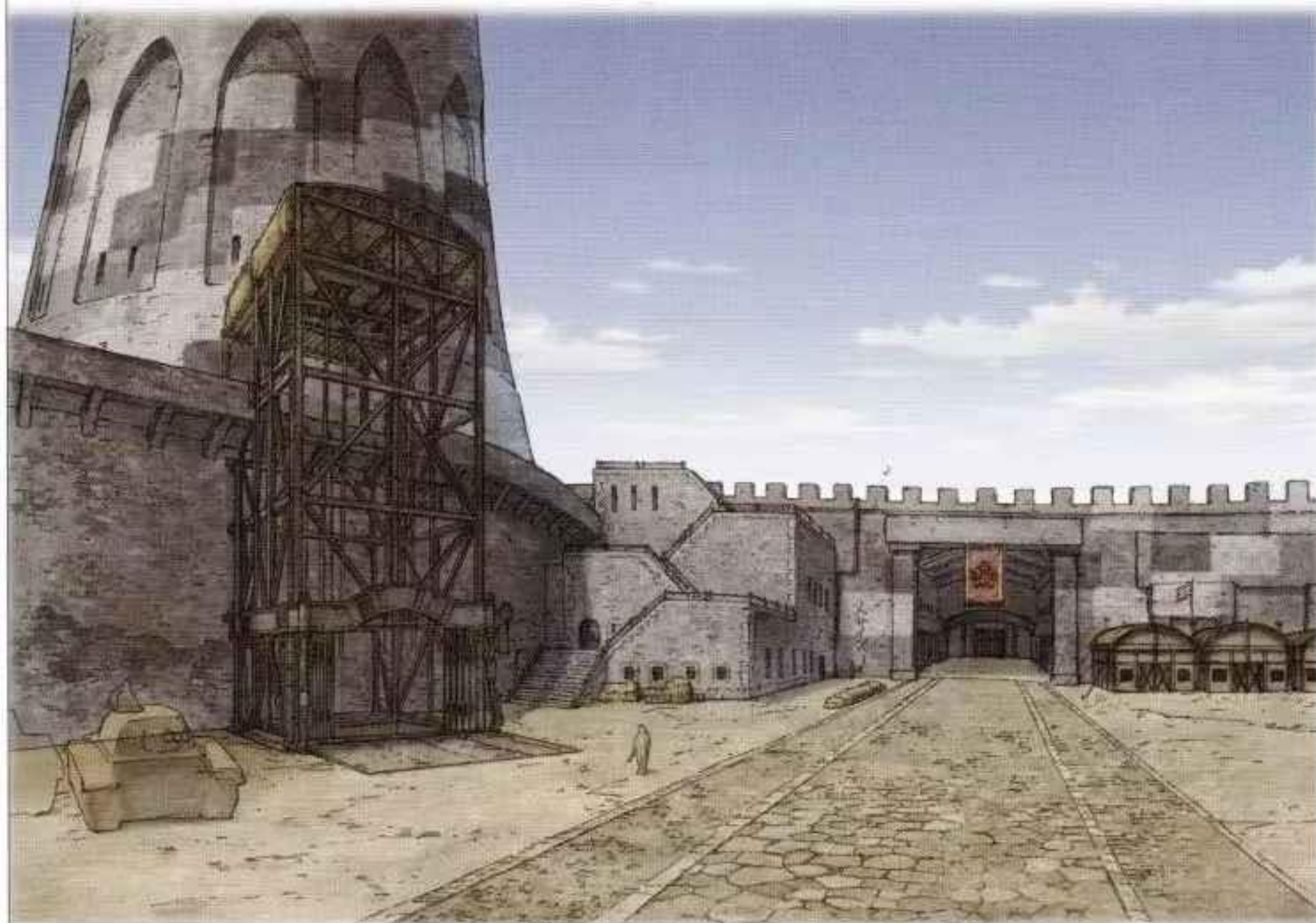
REJECTED CAMOUFLAGE PATTERNS

GHIRLANDAIO ENTRANCE



While Ghirlandaio was occupied by the Empire, it served as a command center for the Imperial forces that were invading Gallia. The Imperial forces reinforced the defensive walls on the Gallian side of the fortress, and even filled in the large gateway that used to allow for a large group of Gallian forces to rush into the fortress when needed. When they filled in the gateway, the Imperial forces left only a small opening to allow for passage while maximizing the defensive properties of that entrance.

INSIDE GHIRLANDAIO

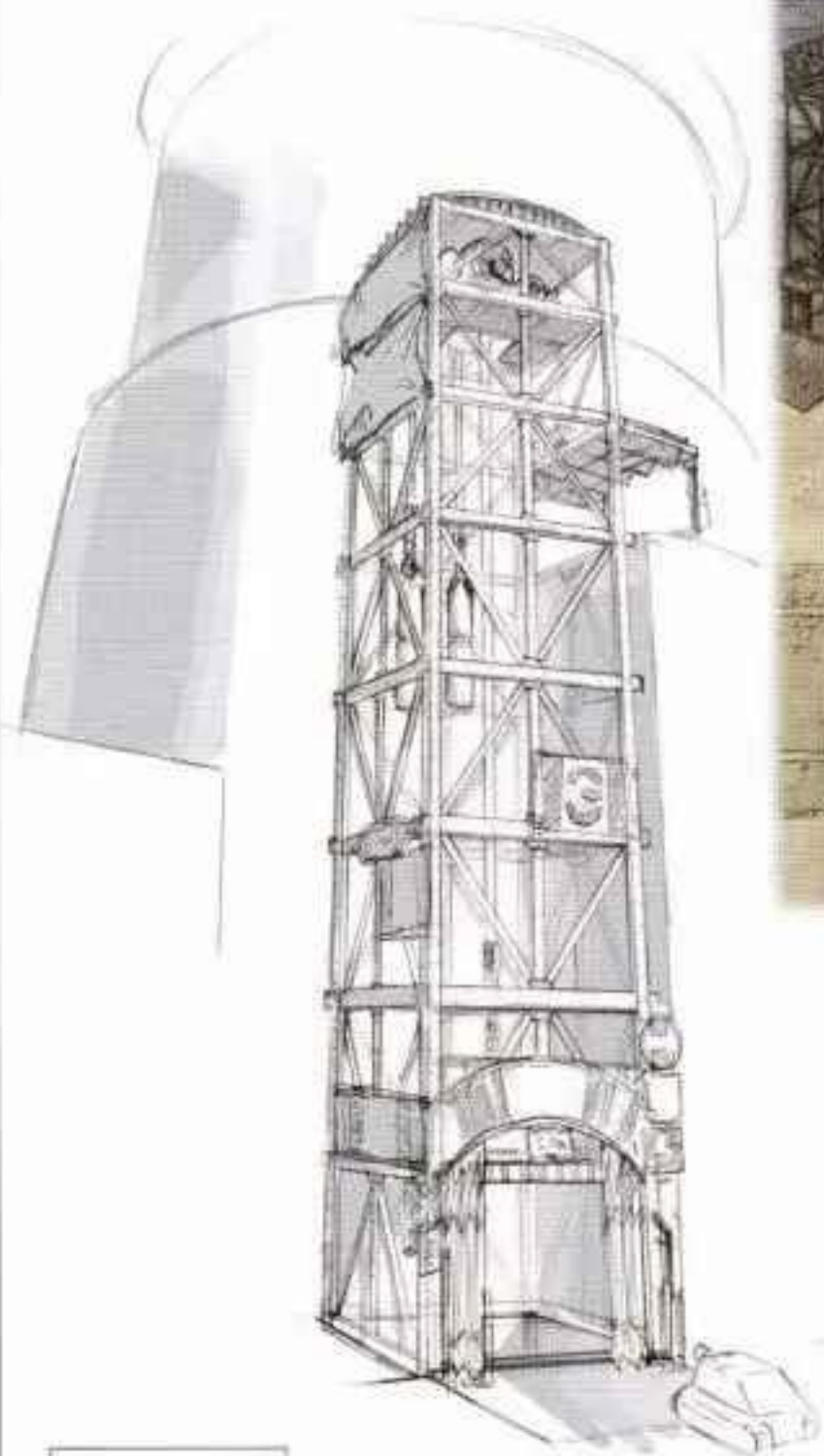
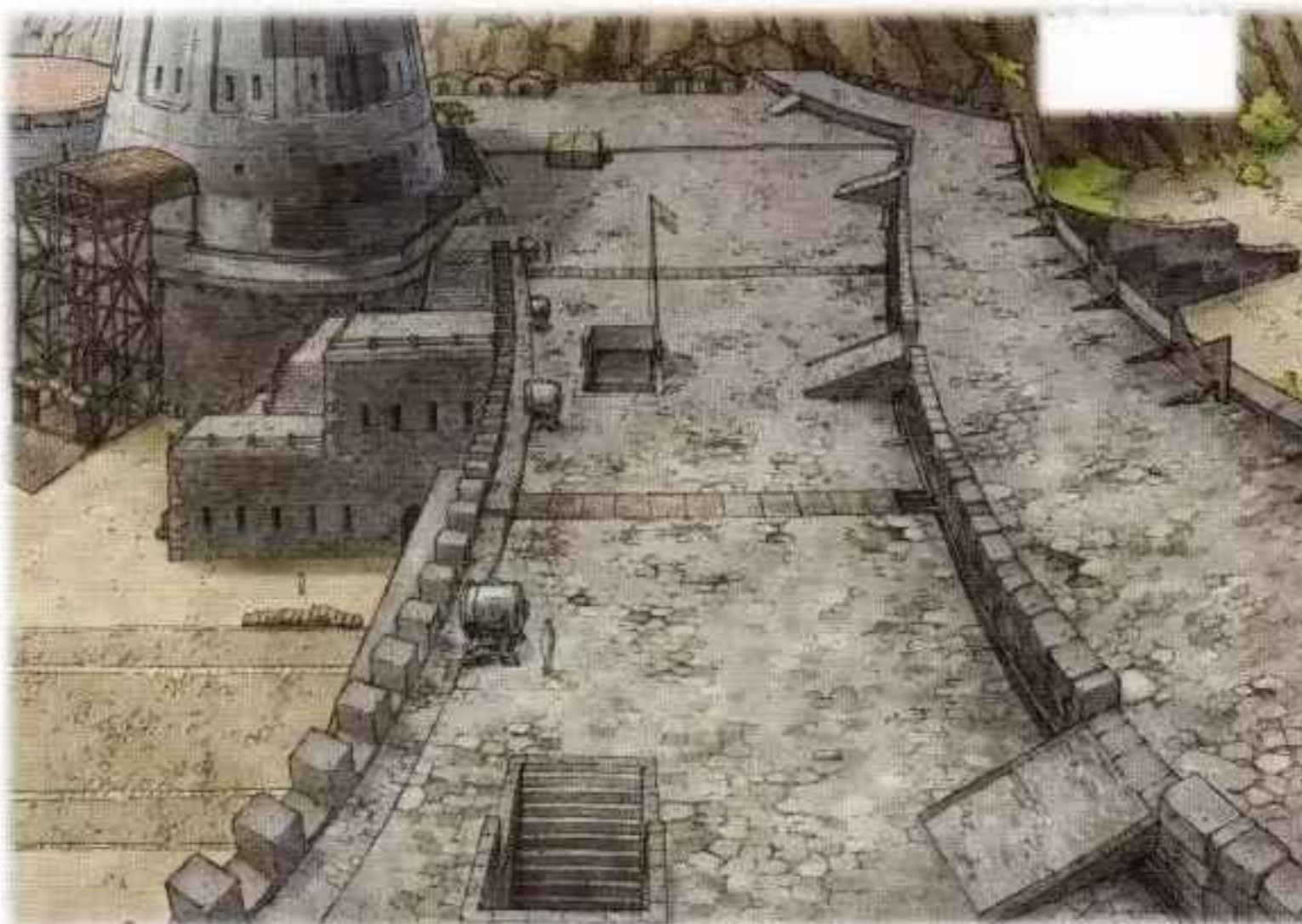


The outer edge of Ghirlandaio is lined with ramparts, and there are large lifts located at key points to allow for the transportation of ammunition and other necessities to the cannons and bunkers set up on the ramparts. There is also an incoming line that brings shipments into the fortress.

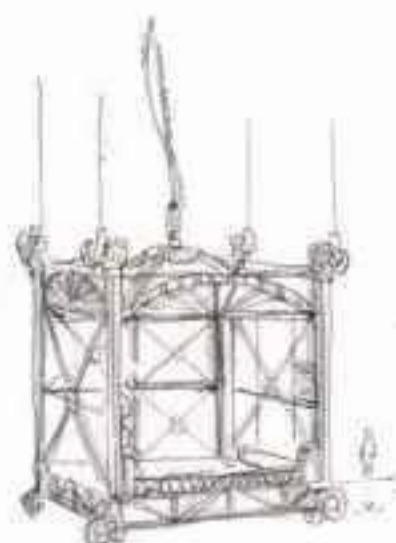
This area was most likely the garden of the original castle, but it is now being used as a parking lot for the Imperial tanks and other vehicles. From a gaming perspective, we designed this place based on a desire to give the players a place to experiment with battle in a stage where the elevation makes all the difference. (Tabayashi)

RAMPART

The rampart is quite wide, allowing for the passage of armored vehicles as well as storage of ammunition. The outermost edge of the rampart is slightly raised, and the ramps leading up to this outer lip were installed for the cannons and other large weapons that would need to be placed there.

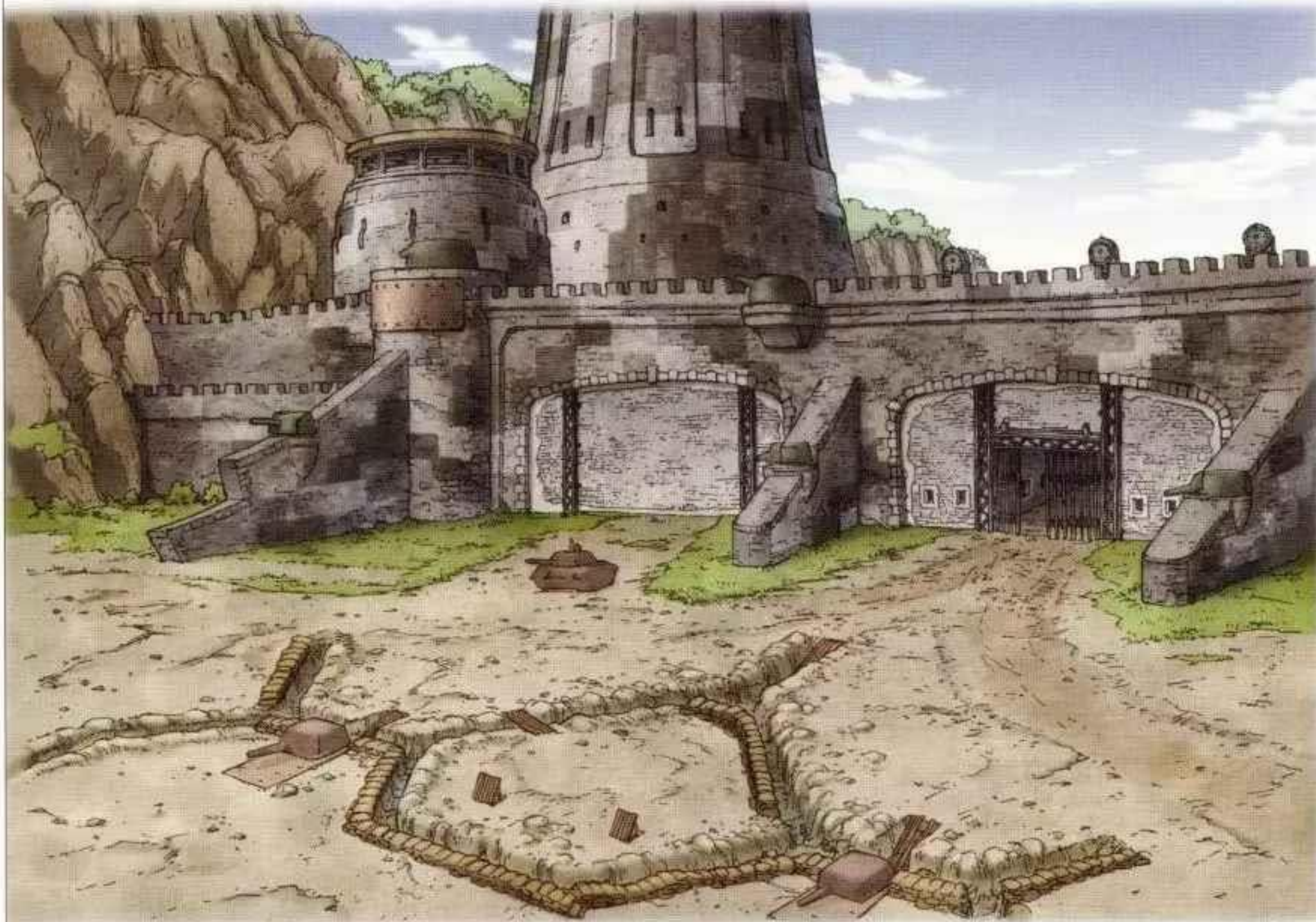


TANK LIFT



The final lift turned out to be a little different in terms of size and height than the original design seen to the left here. We had to tweak it a bit after placing it in the game depending on factors like the player's field of view, and the space required to transport a given number of troops. (Tabayashi)

EXTERIOR BATTLE AREA

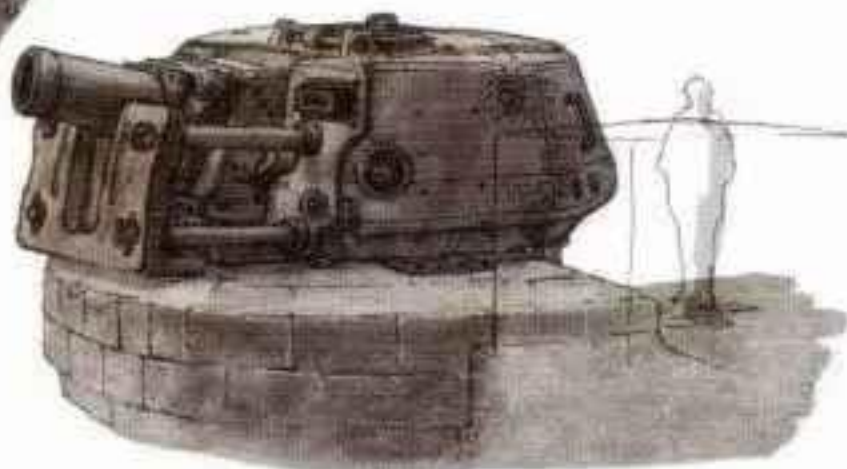


Heavy artillery was placed on the Gallian side of Ghirlandaio by the Imperial army, and they also carved deep trenches into the earth. The Citadel of Ghirlandaio had always been considered impenetrable, but these Imperial reinforcements made the retaking of Ghirlandaio even more difficult for the Gallian forces.

VALKYRIA CHRONICLES
08-06 GULGOVA FORTRESS
GULGOVA FORTRESS TURRET VERSION 2
FORTRESS TURRET (REJECTED)

FORTRESS TURRET
(REJECTED)

During the conceptual stage, we had turrets like these set up around Ghirlandaio, but we had to convert them into bunkers for the final game. These were set up by the Imperial forces to protect their new headquarters against Gallian attacks. (Tabayashi)



The Kloden Wildwood

クローデンの森

A dense, unwelcoming forest

The Kloden Wildwood is the forest that spread out through the southern region of Gallia. This natural boundary marks the border between Gallia and the Empire, with its extreme differences in elevation and the dense growth of grass and trees, most folks who dare to venture into these woods get disoriented very quickly. With its unique terrain making it very difficult if not impossible for military vehicles to pass safely,

the Kloden Wildwood has always been considered a natural fortress against outside threats. Despite its somewhat ominous atmosphere, the Kloden Wildwood is home to many animals, including foxes, squirrels, rabbits, large deer, wild boar, and even the rare creatures known as porcavian. The forest is primarily composed of beech trees, but oak and elm trees are also known to grow there.

TERRAIN IMAGE



VALKYRIA CHRONICLES
05-01 ARBONNE FOREST

SINCE THERE ARE A LOT OF
BRANCHES OVERLAPPING, I HAVE
LEFT SOME OF THEM OUT.



The Kloden Wildwood came around when we decided it would be a nice change of pace to give the players a forest stage in which to fight. As you can see from the concept art above, the initial name for this forest was Arbonne. (lol) (Tabayashi)

CABIN (INTERIOR)



CABIN (EXTERIOR)



Though very few people choose to enter the Kloden Wildwood, there are a few hunters and charcoal vendors make their living off of the forest's natural bounty. Such visitors have erected a number of little cottages throughout the woods, and it was one of these cottages that Welkin and Alicia took refuge in.

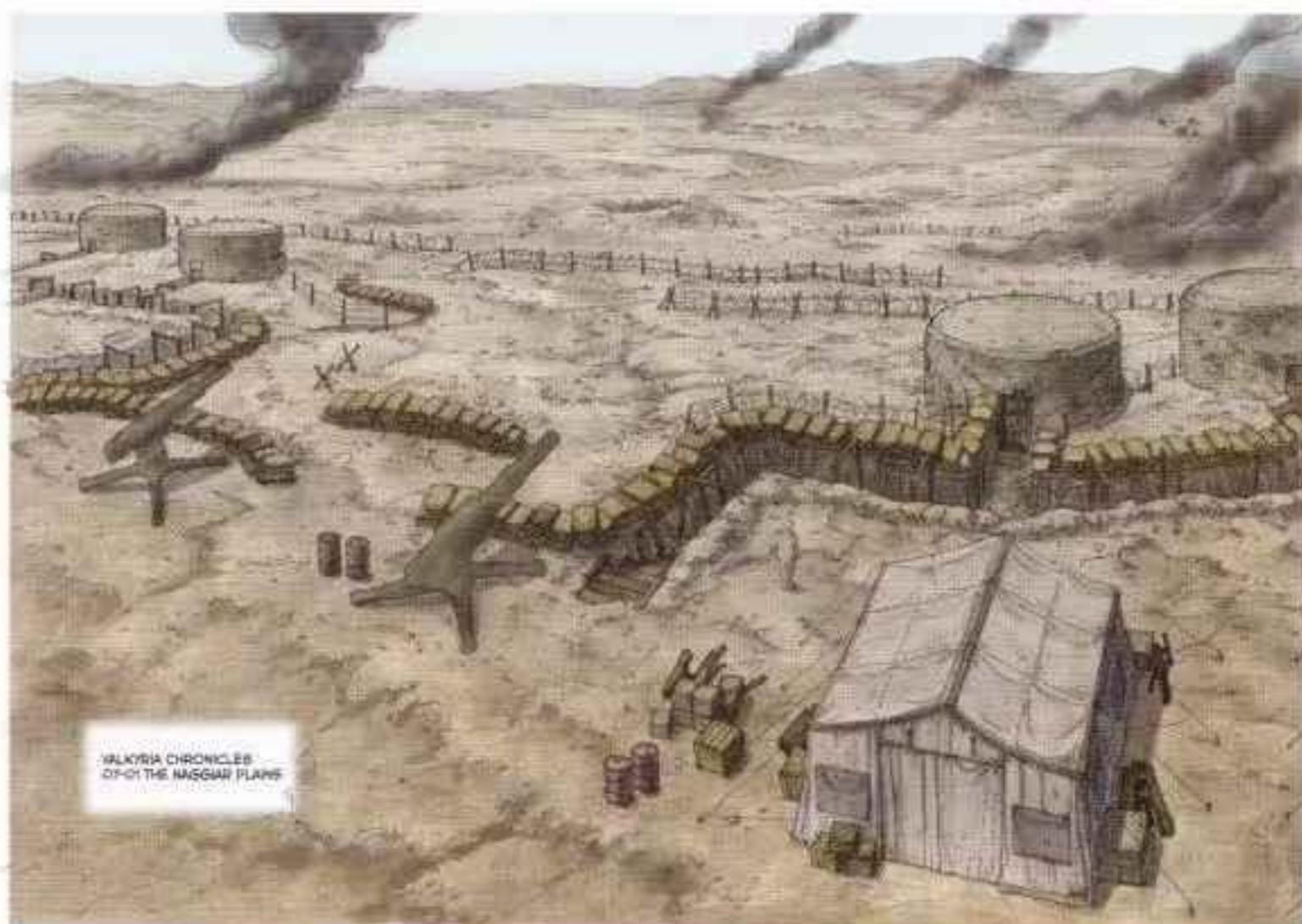
The Naggiar Plains

ナジアル平原

The stage of countless battles

The Naggiar Plains refers to the mostly flat expanse of land in northeastern Gallia. As has been mentioned before, the southern regions of Gallia are bordered by the Kloden Wildwood and the Barious Desert; so most of the traffic to and from the east goes through the Naggiar Plains. Due to the fact that this area is capable of hosting large bodies of soldiers, the Naggiar Plains were often chosen for

largescale battles, resulting in numerous changes to international borders. Possibly as a direct result of the countless battles fought on the Naggiar Plains, the vegetation is sparse, and the reddish earth is marked with many craters. The old trenches from EWI also still meander through the Naggiar Plains like old scars that will not heal.



VALKYRIA CHRONICLES
02-01 THE NAGGIAR PLAINS

TERRAIN IMAGE

Though the name "Naggiar" is an entirely fictitious name that we came up with, we did want it to sound like something you could actually find in the real world, so we based it off of the sound of the Nagy-Alfold (the Great Hungarian Plain) in Hungary. I find this scene to be quite reminiscent of the Battle of the Bulge. (Tabayashi)



The Marberry Shore

マルベリー海岸

A natural fortress surrounded by cliffs

The Marberry Shore is but one portion of the northern industrial coastal belt that includes the city of Fouzen. The beach, which looks like it has carved its way into the shoreline, leads up to a small plateau surrounded by sheer cliffs and rocky terrain. The cliff face is dotted with massive cannons and gunning stations to discourage any Gallian assaults. The

Imperial encampment also includes a stronghold that is built into the boulders of the cliff itself, and it has come to be known as "the impenetrable fortress." Due to the tactical value of this location, the Gallian army has sent numerous squadrons to overtake the Marberry Shore, but none of them were successful.



VALKYRIA CHRONICLES
02-01 THE NAGGIAR PLAINS
02-02 THE MARBERRY SHORE
02-03 THE IMPENETRABLE DEFENSES

Panoramic View of the Defensive Position

The path leading from the beach to the encampment is shaped like a fishhook. Since the sheer cliff wall make it impossible to access the main encampment directly, any advancing forces would have to approach from the beach, and the thick concentration of weapons lining the beach make that more than a little difficult.

ENCAMPMENT AND STRONGHOLD



THE EMPIRE'S IMPENETRABLE DEFENSES

It's a beach, so we can have a landing operation! ... Not quite. But the name "Marberry" is, of course, a reference to the Marberry harbor from the allied invasion of Normandy. (Tabayashi)



The Barious Desert

バリ阿斯砂漠

The scar left by
the Darcsen Calamity

The Barious Desert is the 10 km² area in eastern Gallia where no grass or trees will grow. Legend has it that the Darcsens scorched the earth there during the "Darcsen Calamity", and the barren landscape is centered around a unique crater. The center of the crater is quite scarred, and ripples in the earth spread out from the center in every

direction, as if it had been the site of a massive explosion. Many ruined buildings have been discovered in the Barious Desert, which suggests that a city once existed there before the mysterious blast. Terrible sandstorms will occasionally sweep through the Barious Desert, so very few travelers willingly enter this harsh land.

PANORAMIC VIEW

The conversation went a bit like this: "I want to have a desert battle! Something reminiscent of the frontlines of North Africa!" "But... this is Europe...?" After some brainstorming, this is what we came up with. This is not a naturally formed desert, but is the aftermath of the power of one of the ancient Valkyrians. This desert is not composed of sand as most deserts are, but is a barren land carved out of the rock. I did some research, though, and I did find out that there is a desert forming naturally in one part of Europe. (Tabayashi)



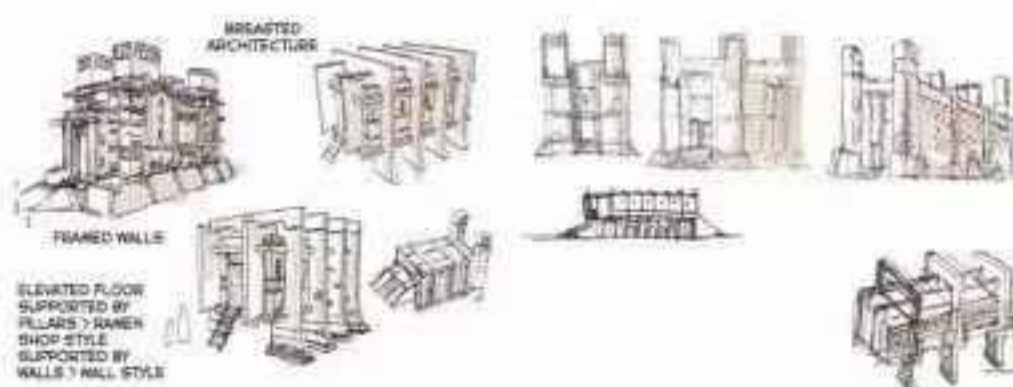
VALKYRIA CHRONICLES
06-01 BARIOUS DESERT
BARIOUS DESERT AREA -
PANORAMIC VIEW

REFERENCE IMAGE FOR
THE SIZE AND DISTANCE
OF THE BEAM





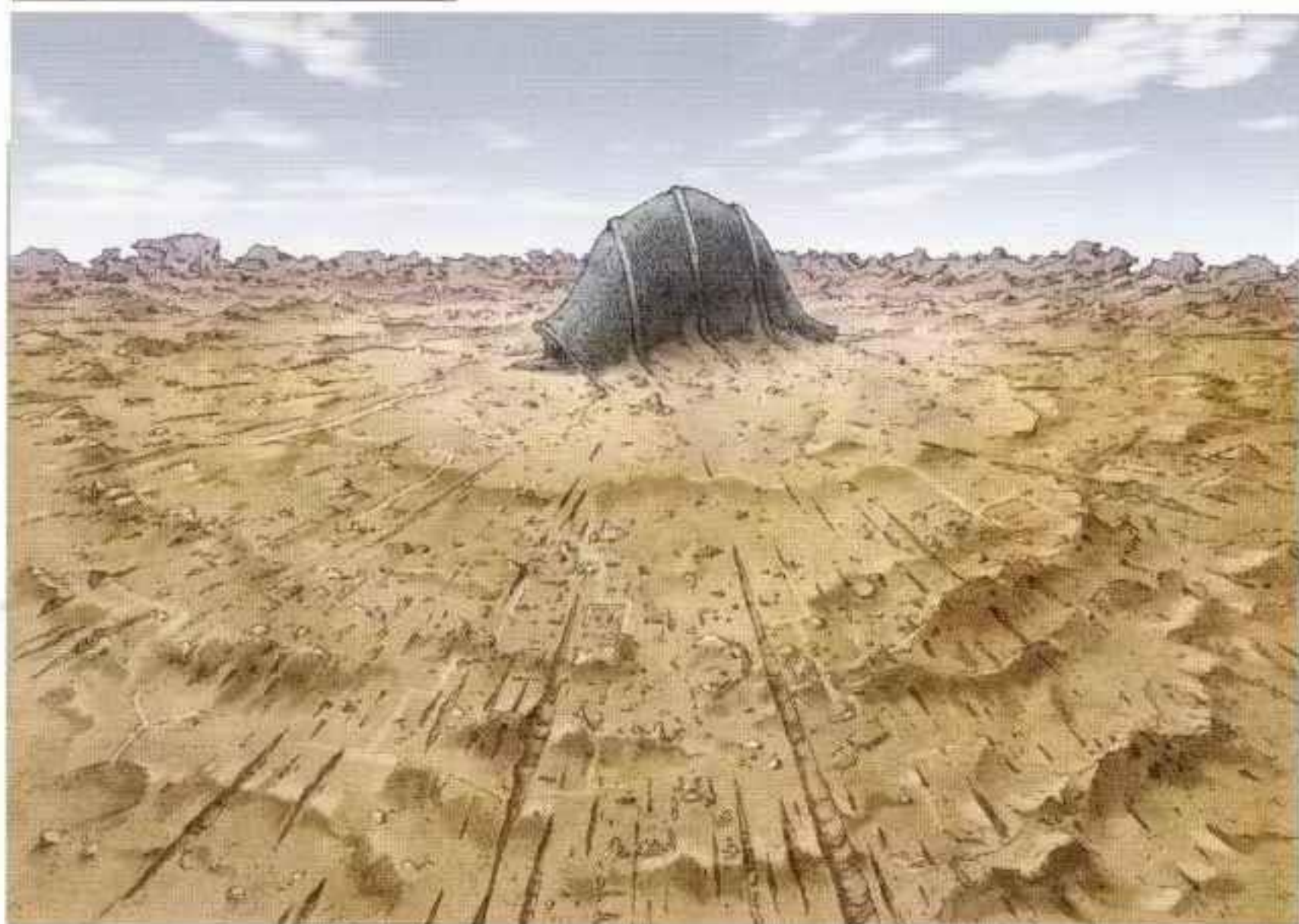
It's a barren wasteland now, but it used to have Darsen houses everywhere... at least that was the concept behind the Barious Desert. So we designed some ruined homes for the desert, and we even designed some of the homes and their "pre-calamity" state as well, though none of it really mattered in the end. I figured the Valkyrian architecture would look very different from the Darsen architecture, so I kept that in mind... I know most people never notice it or just don't expect it, but we put a lot of thought into the details that don't even show through in the actual game. (Tabayashi)



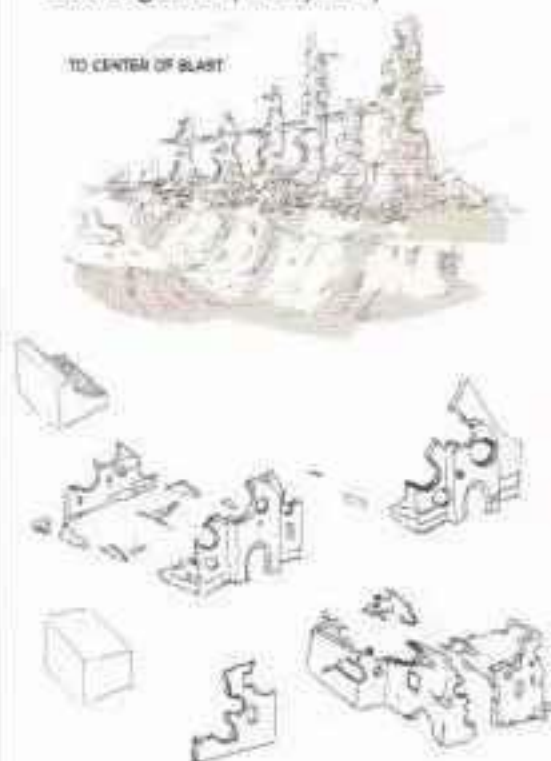
DESERT VIEW



TEMPLE AND SURROUNDING AREA



TO CENTER OF BLAST



The Temple at the Center of the Blast

An ancient Valkyrian ruin stands alone at the center of the blast site, with countless grooves and holes of varying sizes stretching out in every direction, resulting in a very peculiar sight. As a note of interest, the ripples in the earth were not created by a shockwave, but by "something" very powerful and with an impossibly long range.

Temple of Valkyria

古代ヴァルキュリア神殿

The truth of the Valkyrians, hidden deep within the ruins

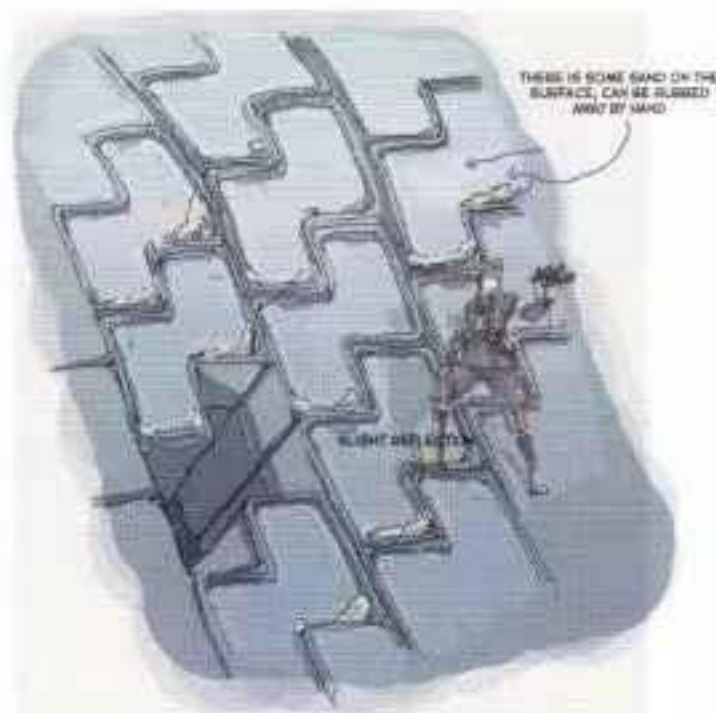
The temple that is said to have been constructed by the ancient Valkyrians. Massive stone blocks containing high quantities of ragnite were stacked on top of each other to form this unique architectural wonder. All along the interior walls of the main chamber, the history of the Darcsen Calamity and

the war of the Valkyrur is recorded in the archaic northern script of the Valkyrians. There is a secret door leading into the deeper areas of the temple. The door is adorned with the traditional "Valkyrian Spiral", and will not open for anyone except true descendants of the Valkyrian people.

VIEW OF TEMPLE



TEMPLE SURFACE



THERE IS SOME SAND ON THE SURFACE, CAN BE RUBBED AWAY BY SAND

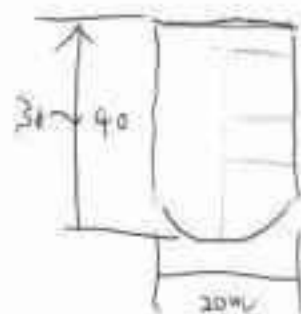
SLIGHT DEFLECTION

VARIOUS RUINS - TEMPLE INTERIOR



This was quite a toughie. The director asked me to come up with a whole new culture unlike any we have in the real world today, with entirely unusual design lines. As you can see, I pulled a few references from large buildings like convention centers when I designed this temple. Though they would have used different technology from what we have today to build this ancient temple, I wanted the age and foreign nature to hit the players as soon as they saw it. I was inspired by the shape of buildings that instantly make people think back to the past, and I also figured there has to be a sort of common ground for buildings that were designed to be a place where people would gather. (Tabayashi)

TEMPLE INTERIOR



MEASUREMENTS / INTERNAL STRUCTURE



ENTRANCE TO HIDDEN AREA



THE CEILING IS COMPOSED OF OVERLAPPING BLOCKS, LIKE THE EXTERIOR SURFACE

DESIGNED TO LOOK LIKE A SPIKE. THE EXTERIOR RESEMBLES A SPIKE, SO THE SAME SHOULD GO FOR THE INTERIOR

WHEN YOU LOOK AT THE SPIKE IN THE CENTER, THE SPIKE LOOKS LIKE A SPIKE, BUT IT'S NOT A SPIKE. IT'S A SPIKE.

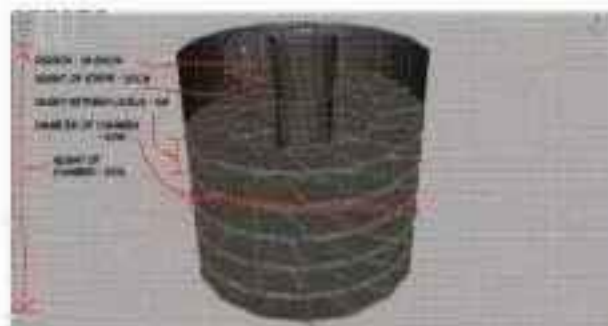
HUMAN FIGURES FOR SIZE COMPARISON

THERE IS TEXT ON THE FLOOR AND PILLARS AS WELL

SOME SPIKES ARE CRUMBLING SLIGHTLY, BUT NOT TOO MUCH

TEMPLE DEPTHS

INTERNAL MEASUREMENTS



VARIOUS RUINS -
HIDDEN CHAMBER IN TEMPLE

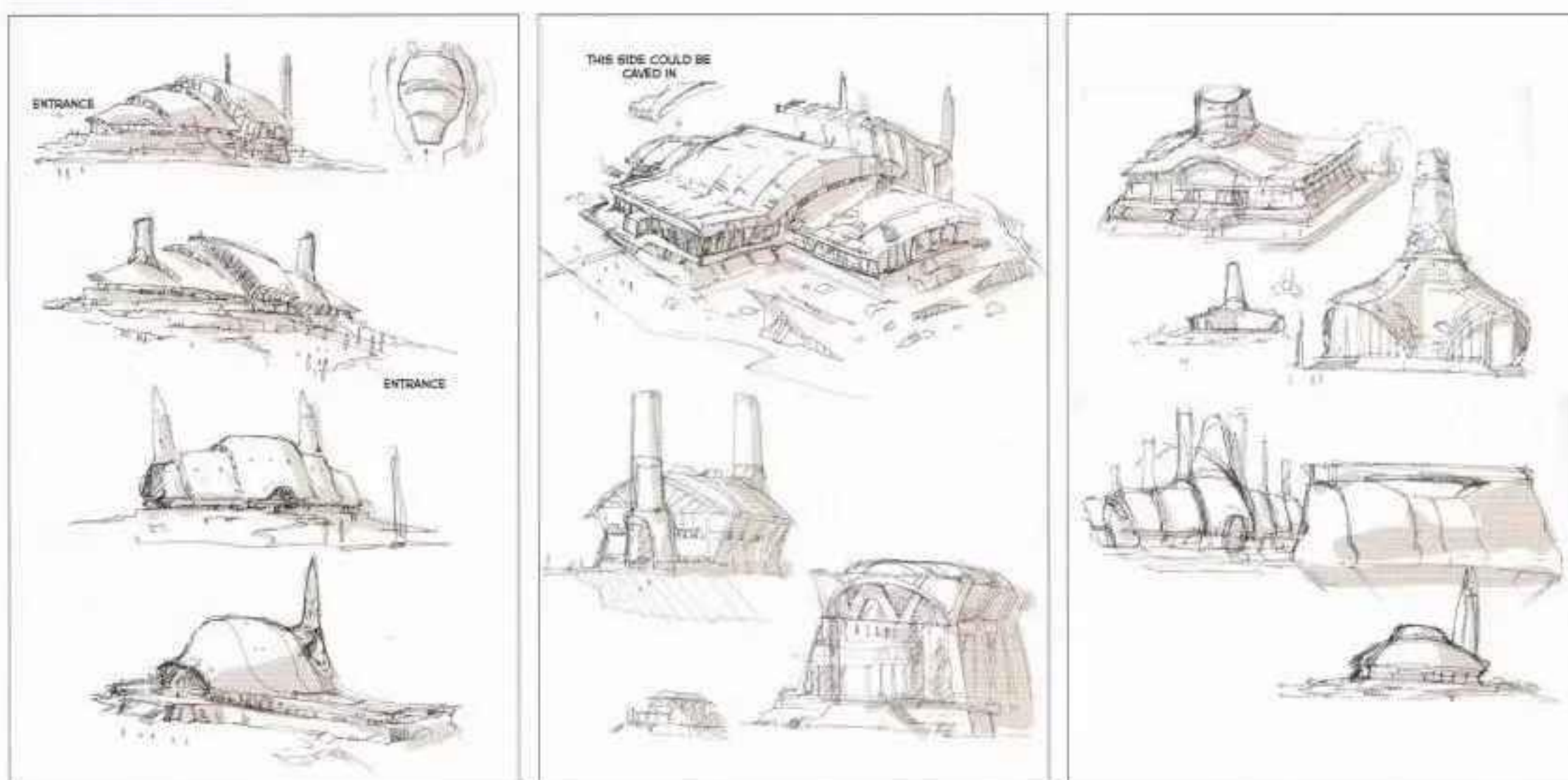


THE SURFACE WITH TEXT IS NOT FLAT, AND THERE ARE ALSO EMPTY SPACES RANDOMLY AS OPPOSED TO PACKING THE SPACE ENTIRELY WITH TEXT

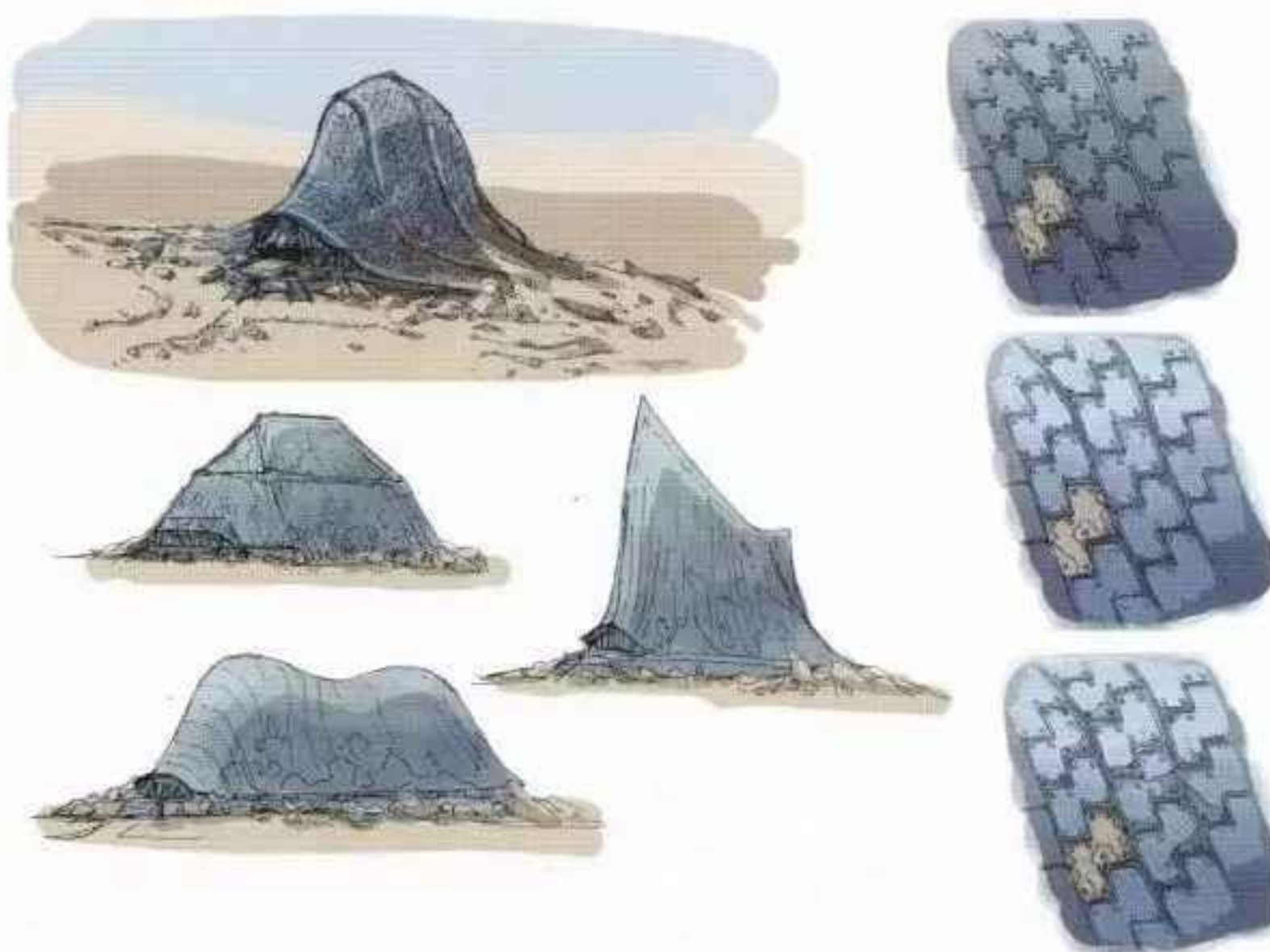
THE MIDDLE SECTION IS DARKER, BUT THERE IS TEXT THERE ALSO

THE FLOOR SPIRALS AROUND THE CENTER. THE GROOVES ARE NARROW ENOUGH THAT THEY DO NOT HINDER THE STEPS OF PEDESTRIANS.

EARLY DESIGNS



I designed the blocks making up the exterior of the temple as a distinctly Valkyrian architectural style. Each of the blocks are quite massive, and makes the viewer wonder how an ancient civilization had manipulated such heavy objects without modern technology... much like the pyramids. In the game, some of these blocks were scattered around on the ground and acted as obstacles. (Tabayashi)



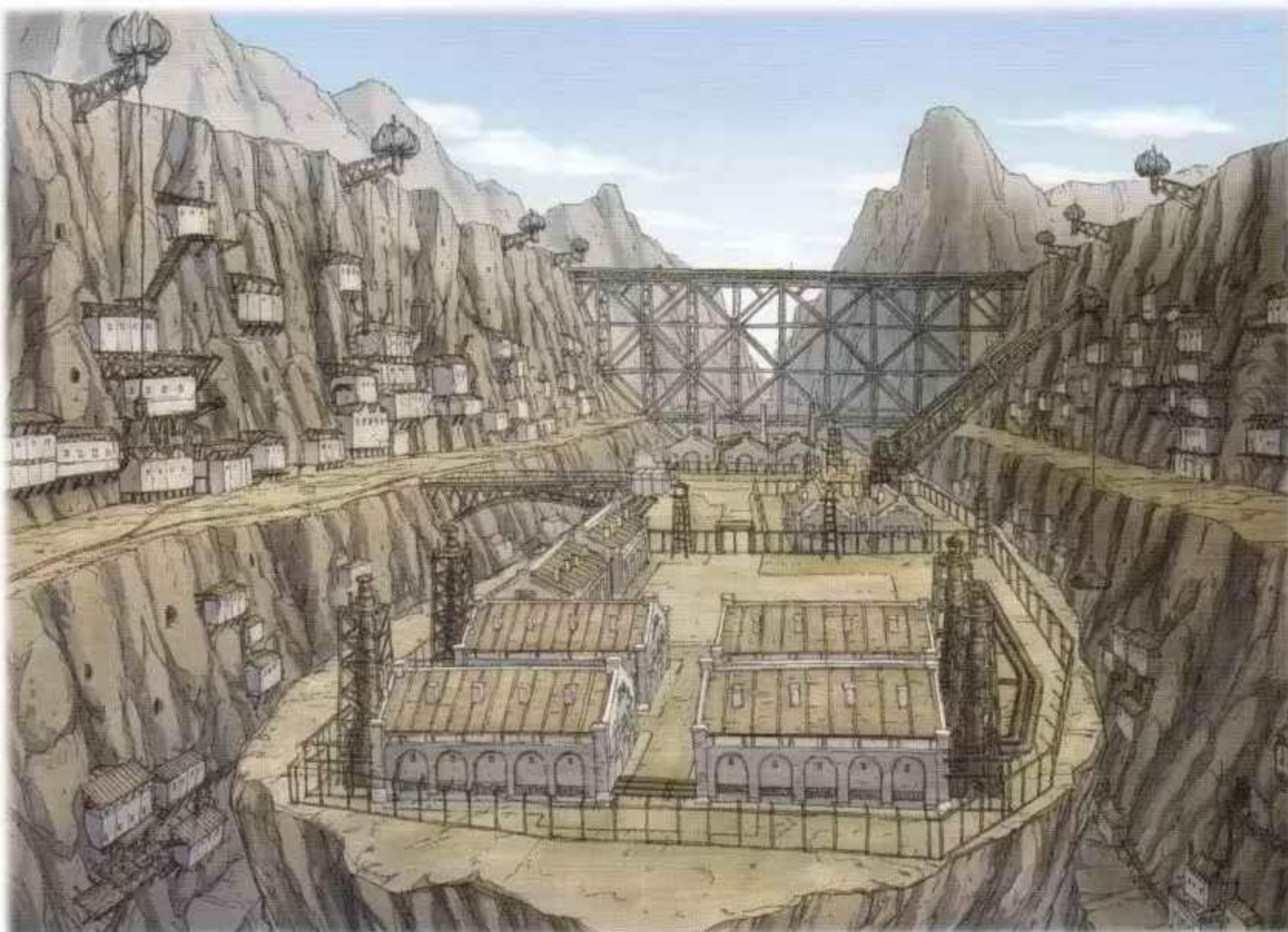
Fouzen

工業都市ファウゼン

One of the many industrial cities in Gallia

Fouzen is one of Gallia's many ore production sites, and is the only city in Gallia that has consistently evolved with the discovery of new technologies. This location had always been a deep canyon, but the tireless digging for ragnite has shaped the sides into diagonal slopes, leaving a small bank of land in the center. The slopes have

an upper ledge and a lower ledge, and tram tracks run everywhere to ensure that all of the mining, transporting, and processing can be done in the most efficient manner possible. The buildings on the central bank are the purification facilities, and many Darcens were forced to work in these buildings during the Empire's occupation of Fouzen.

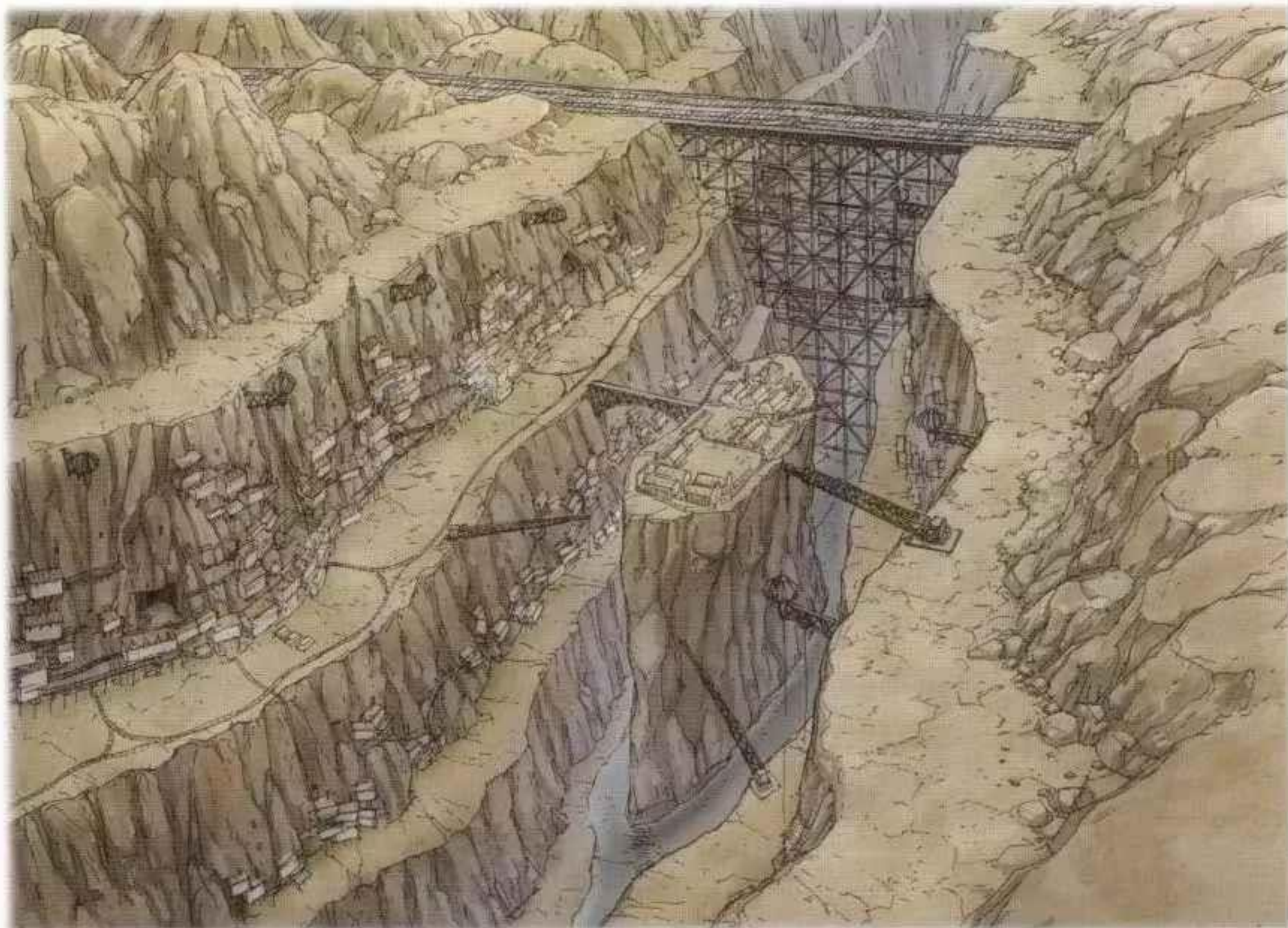


CENTRAL BANK AND STEEL BRIDGES

FACTORIES AND ORE MINES ON ALONG THE CLIFF

Fouzen has its roots in the director's random desire for a stage with cliffs. (lol) The background mostly came together as the planner dictated what kind of gameplay opportunities he wanted for the players in this stage, and we figured out how to fit that into the world. Most of the key gameplay features had been discussed at one of our earliest brainstorming sessions, and included things like the extreme elevations, the tram rides, and the train with a cannon on it. The wish list was pretty long, and I remember Kanazawa (the design leader) and I going pale as we wondered if we'd really be able to squeeze it all in. (Tabayashi)





PANORAMIC VIEW OF FOUZEN

Fouzen looked interesting, and fun, and... just fully packed with all kinds of insane features. I can still hear the voices of my fellow team members to this day, as they kept asking me: "... are you sure about this?" After the game was released, I got a chance to hear some player reviews, and they seemed quite pleased with the pattern variation, quantity, and freshness of the combat here, so I really feel like it was all worthwhile. (Tabayashi)



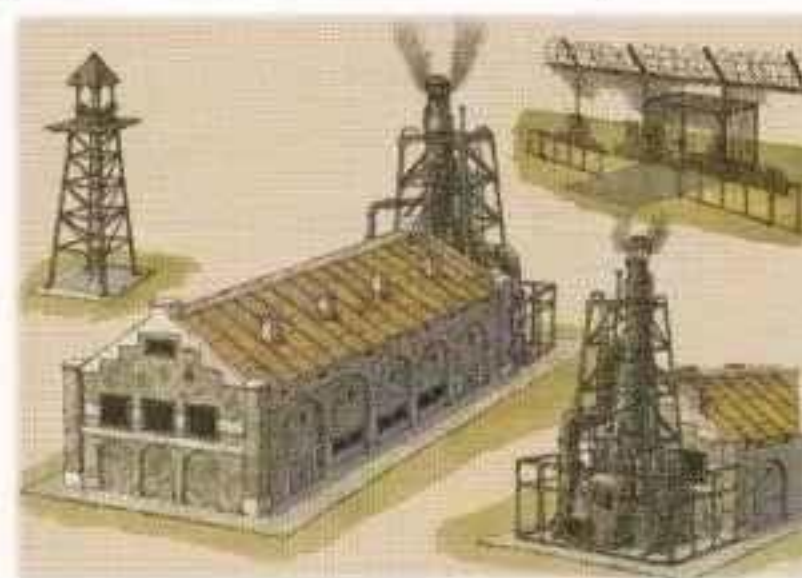
REFINERY



LABOR CAMPS ON LOWER LEVEL



FABRIQUES ON THE CENTRAL BANK



Bruhl

ブルール

Welkin's Hometown

Bruhl sits on the eastern edge of Gallia, bordering on Imperial lands. The gently rolling hills surrounding this small bordertown is dotted with windmills. Bruhl is said to have been founded by a rebel knight guard who revolted against the king of Gallia back when Gallia was still ruled by a monarchy. The knight guard fled the capital city and established a settlement here in order to hide from his pursuers. Though the settlement blossomed into a town several

times the size of the original settlement, its population has never risen above the 8,000 mark. The lifestyle of its founding father seems to run thick in Bruhl, as the town guard has always been very active and effective. The citizens of Bruhl make excellent use of the fertile fields on which they live, and the bordertown is famous for its cheeses and other dairy products, as well as the fresh bread made from the high quality grains grown right there in town.



VALKYRIA CHRONICLES
01-01 PANORAMIC VIEW OF BRUHL

PANORAMIC VIEW OF BRUHL

The iconic windmill that stands at the center of Bruhl is a modified guard tower. I felt that it'd be too boring to have a regular windmill as the town's symbol, so I tried a few different things to make it more interesting, and the idea that stuck was the dual set of sails. (Tabayashi)



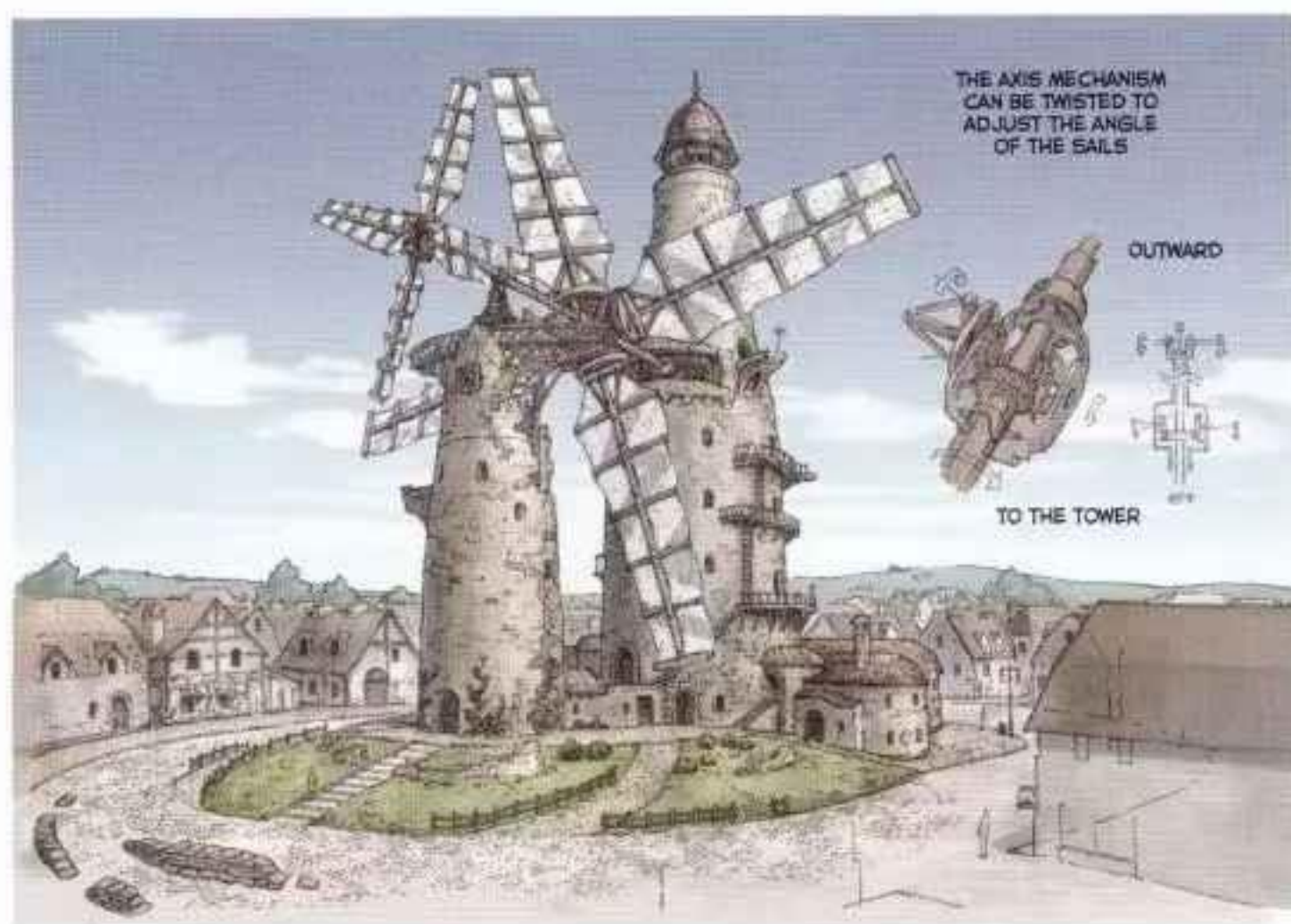
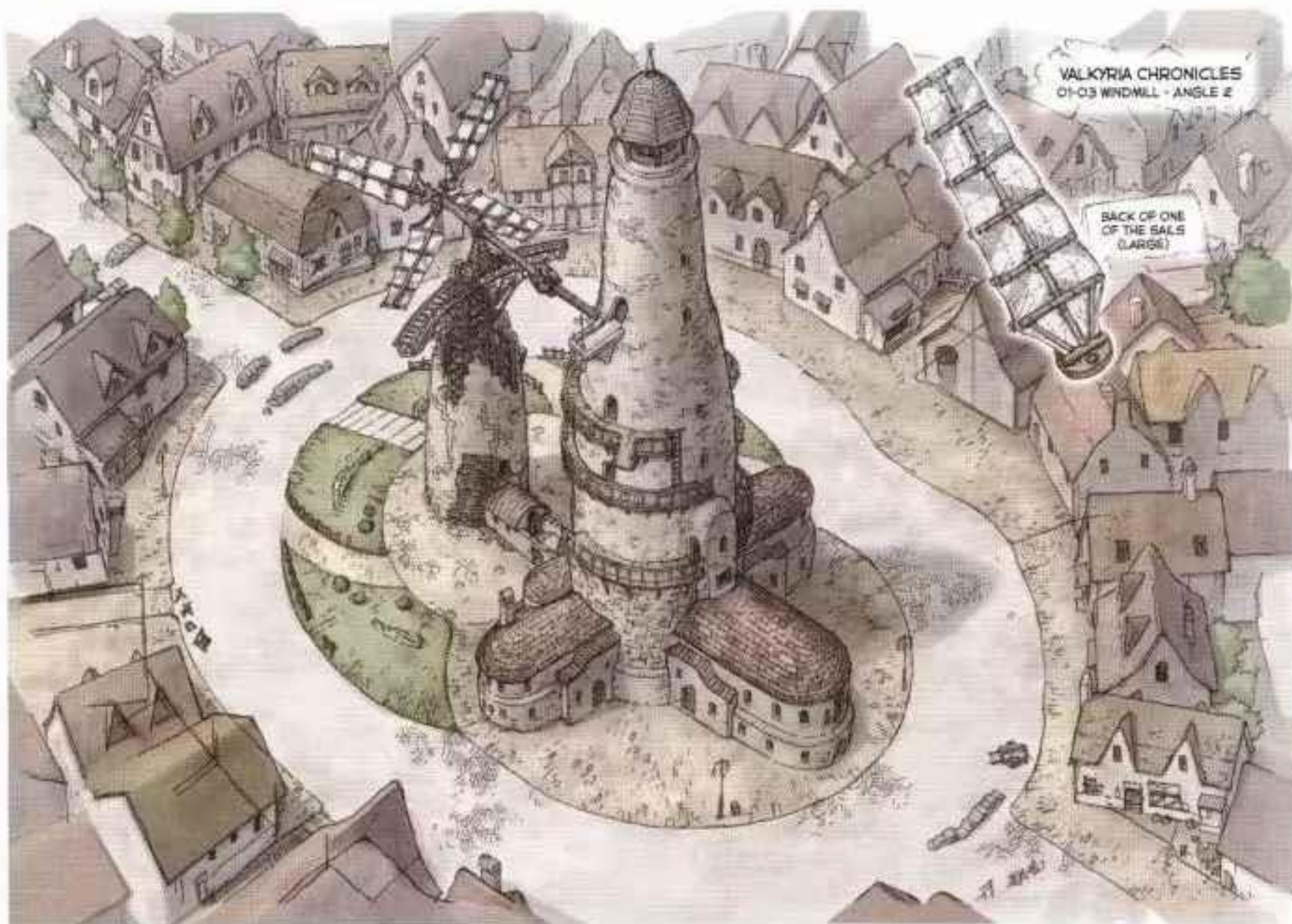
DISTANT VIEW OF THE WINDMILL



BIRD'S-EYE VIEW OF
BRUHL'S WINDMILL

The windmill at the center of Bruhl is the town's symbol, and is an old guard tower that was converted into its present form. The actual town of Bruhl is built outward from the windmill, like spokes on a wheel, and is often called "the windmill town."

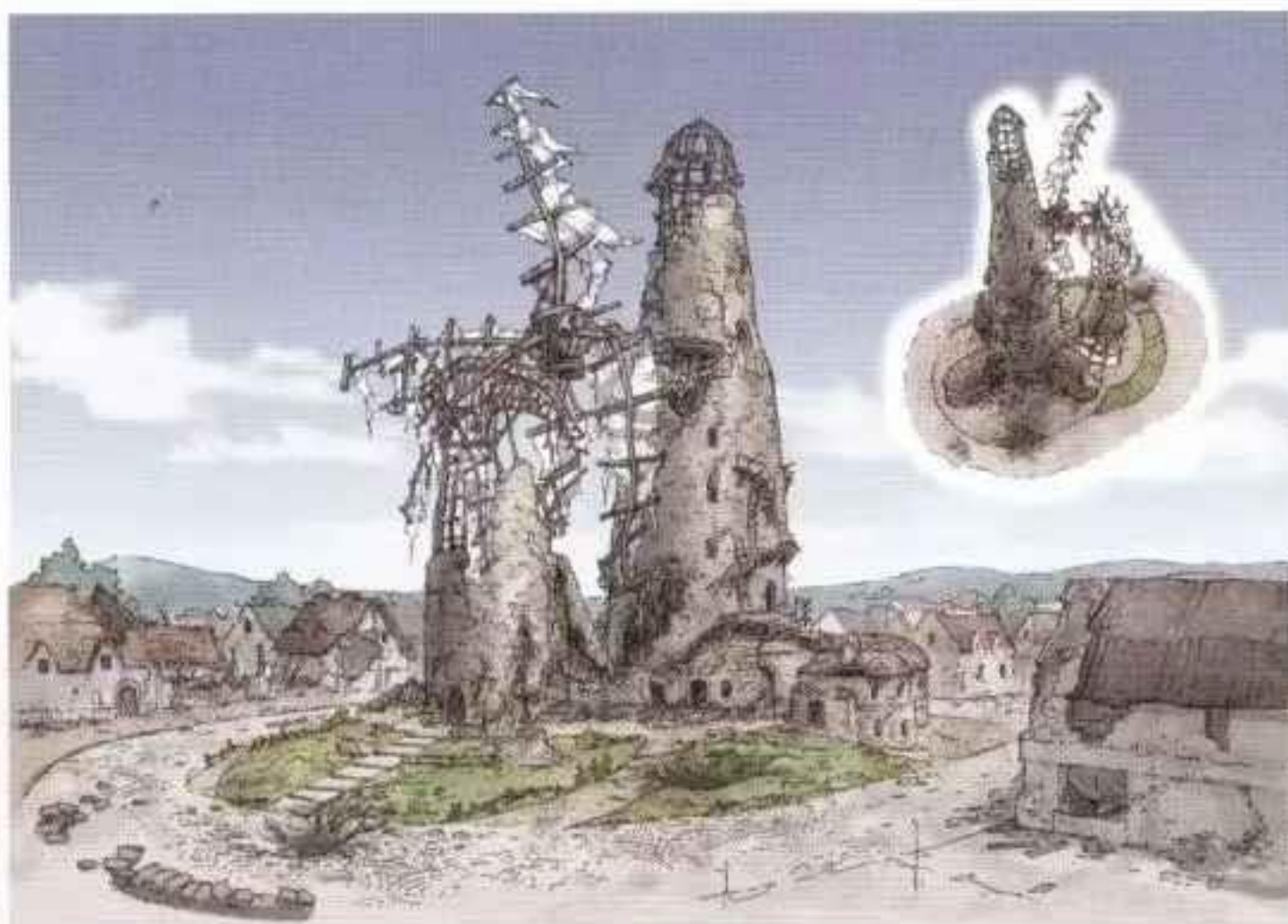
At the basic design stage, we reviewed the windmill in its 3D model form much like we did with the mech models. We made several different variations of the windmill, and as you can see at the bottom right corner of the previous page, some of those ideas had the windmill as part of what looked like a proper castle. (Tabayashi)

OVERVIEW OF THE WINDMILL
(ANGLE ADJUSTMENT GIMMICK)

This windmill has two sets of sails, and you can adjust the angle of the sails by manipulating the axis, as you might with the rod on a set of window blinds. The axes for both sets of sails are connected, so all of the sails will be adjusted to the same angle simultaneously.

THE RUINED WINDMILL

When the Empire raided Bruhl, the Gallian military had not yet expanded their forces out to cover that area. Despite the lack of military protection, the citizens of Bruhl managed to escape with their lives due to the quick thinking and courage displayed by the town watch. The town watch's struggle to evacuate Bruhl was a difficult one, however, and the desperate battle left its mark on the quaint town, including the iconic windmill which was utterly brutalized by enemy fire.



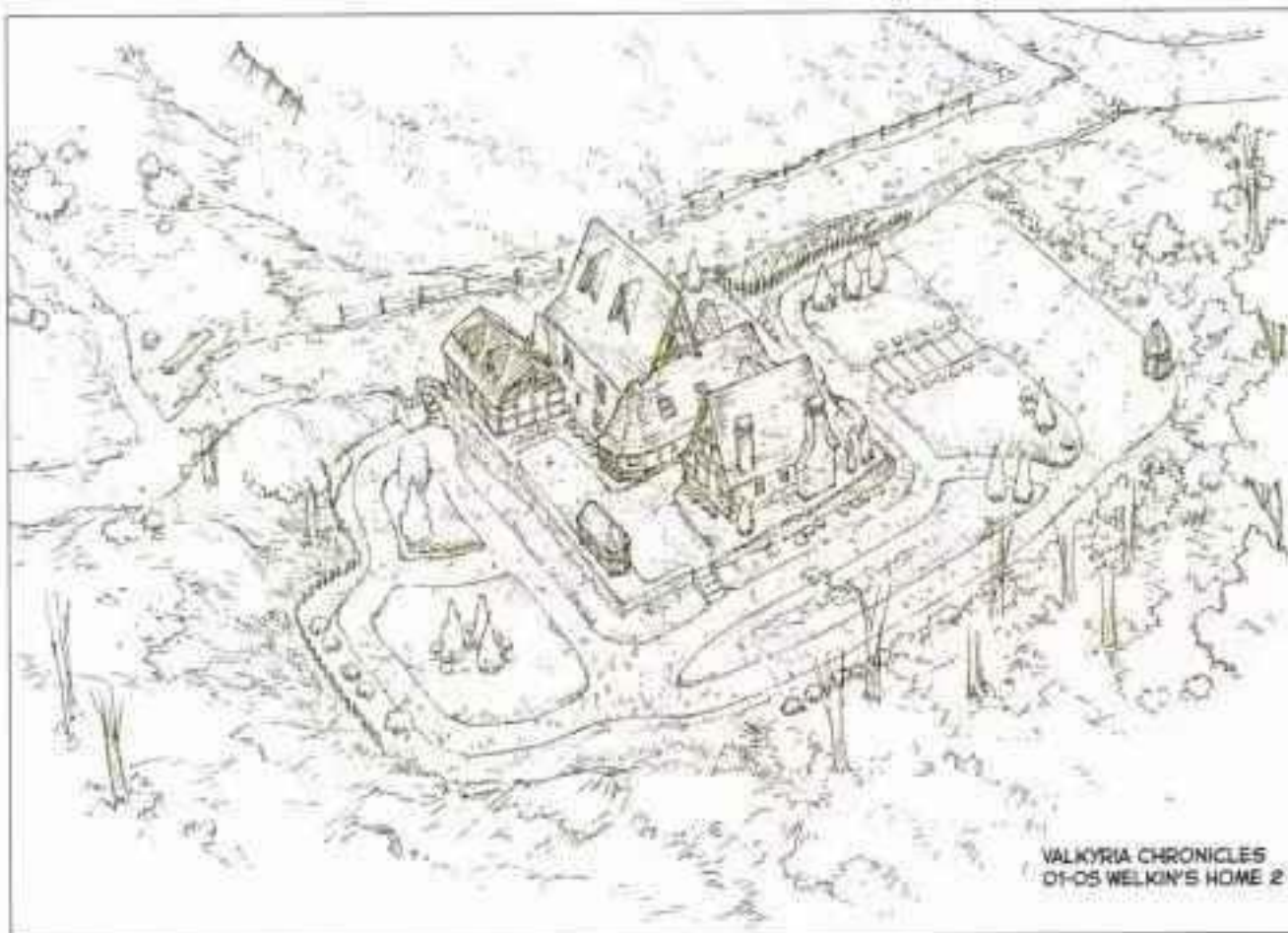
VALKYRIA CHRONICLES
01-05 WELKIN'S HOME

WELKIN'S HOME

"Make sure the exterior appearance is something worthy of a archetypical 'rich kid'." This statement is what I had to work off of for Welkin's house. Welkin's house was probably the first background we created for this game. We started off with a simple layout, then put in all the important areas that would be used as part of the events at Welkin's house, we followed that up with the various objects to set the atmosphere (like the gardens and the stone gate), and to finish it up the Kusanagi team formed the final artistic concept. (Tabayashi)

BACK OF
WELKIN'S HOME

After the death of General Belgen Gunther, Welkin and Isara lived in this house together with some help from Mariha. The garage where Edelweiss was stored faces out onto the path leading into Bruhl. The house is composed of two sections linked together at the front door. The kitchen and dining areas are in the far back as you walk in the front door, and you can see chimneys coming out of this section.

VALKYRIA CHRONICLES
01-05 WELKIN'S HOME 2

LIGHT HANGING FROM
CENTRAL RAFTERVALKYRIA CHRONICLES
01-06 WELKIN'S HOME DKDINING ROOM /
KITCHEN

Despite the extravagant house, the stove in the kitchen is quite rustic. Welkin and Isara have placed the dining table in the kitchen area to create a sort of dine-in kitchen, which was no doubt a decision they made based on efficiency. Although they are located quite a ways from the center of town, they appear to have running water in the house.

STORAGE
SPACE UNDER
THE FLOORNONPERISHABLE
FOODS IN JARS

I remember struggling with this building a lot because I couldn't quite get the "European flair" right. I went through my brain for every little memory I could recover of the "Masterpiece Theater" show I used to watch as a child, and poured all of that reference into this one building. (Tabayashi)

FRONT VIEW OF SHED

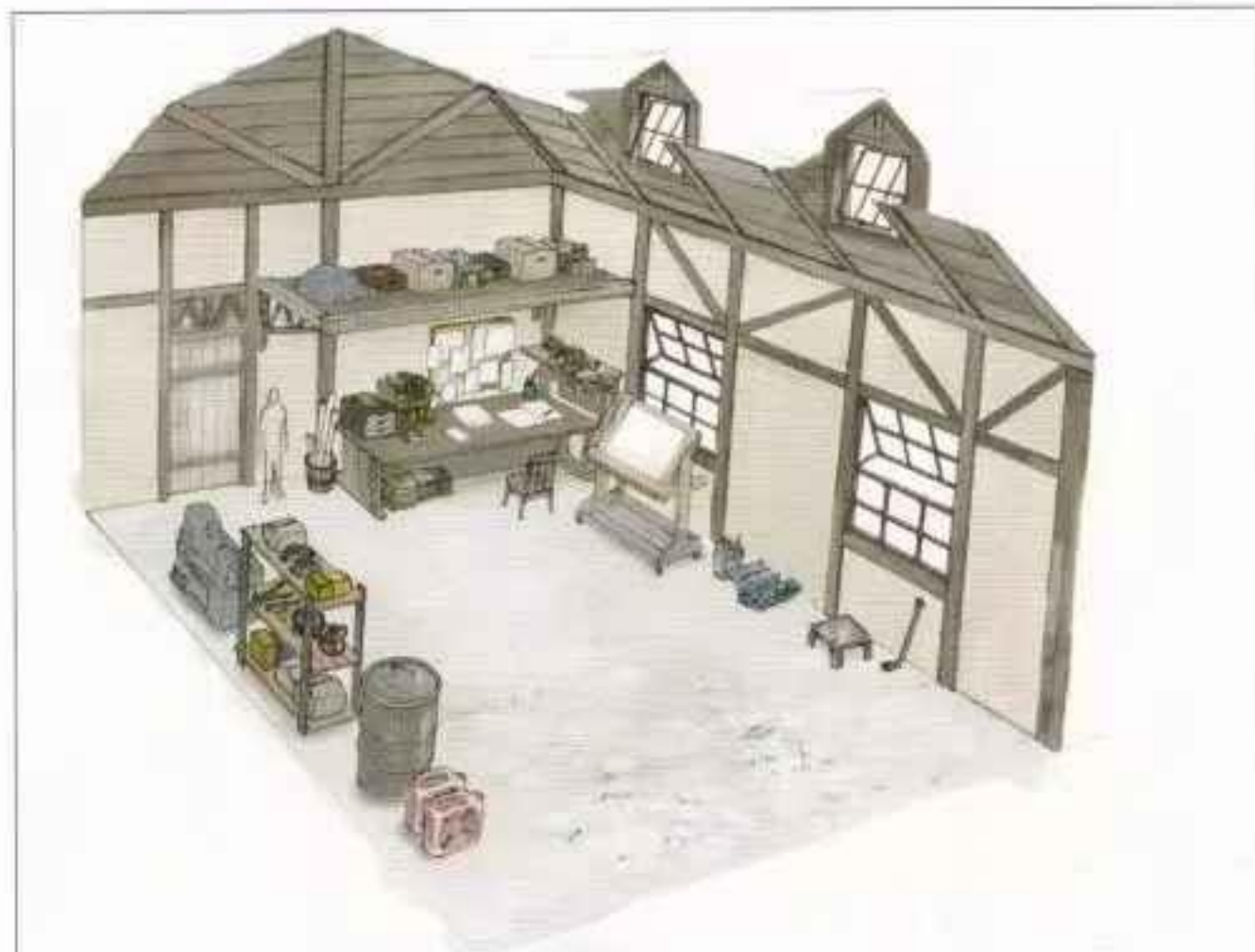
This is basically one of those sheds you often see in European countries, where they keep their tractors and such. I wonder when Belgen had the chance to tuck Edelweiss away in here... There is a crane built onto the rafters and a lathe off to one side, but these may be more recent additions brought in by Isara for maintenance purposes. (Tabayashi)

FRONT VIEW OF SHED (WITHOUT RAIL)



BIRD'S-EYE VIEW OF SHED

BIRD'S-EYE VIEW OF SHED (WITH RAIL)



The Capital City Randgriz

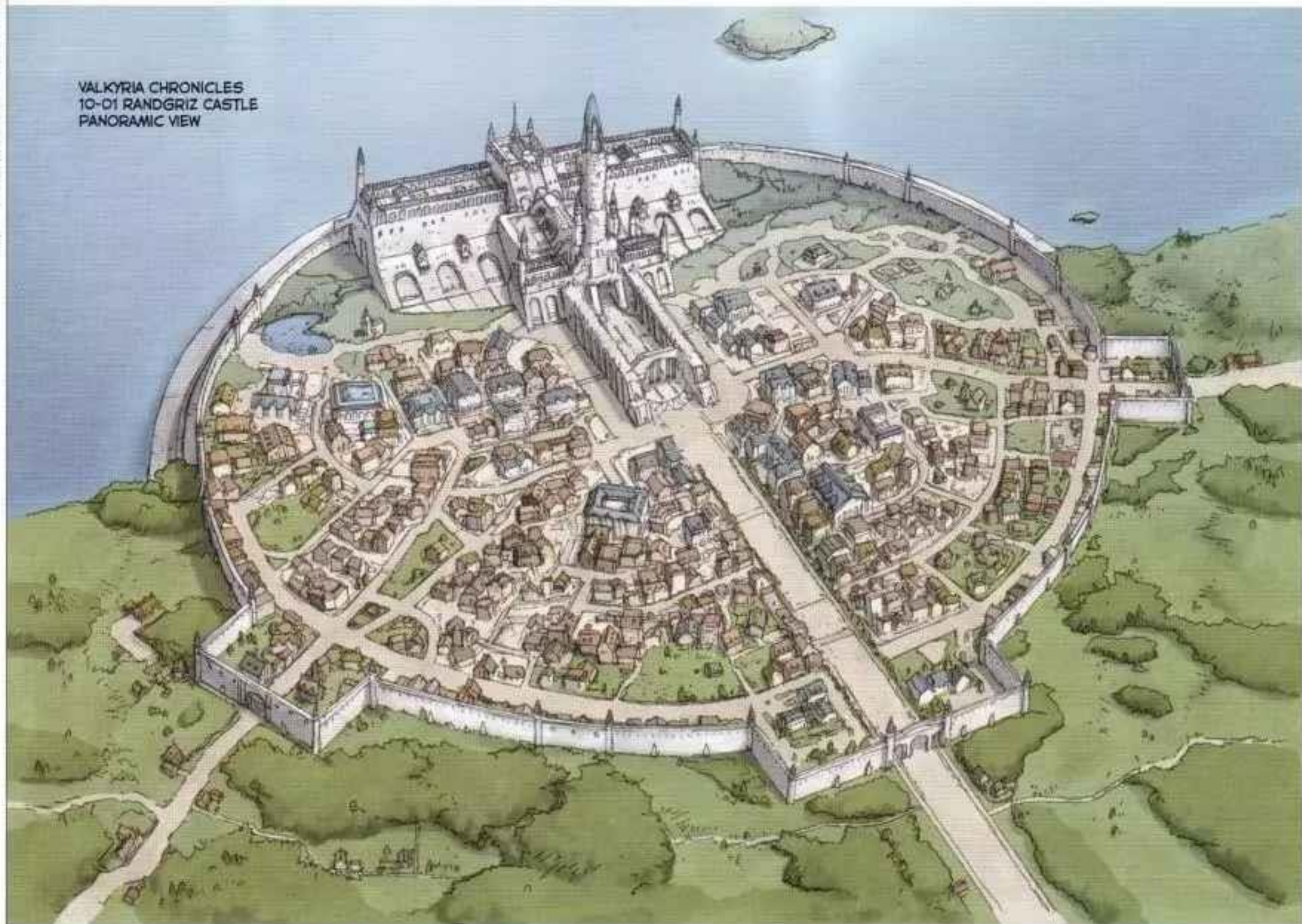
ランドグリーズ

The symbol of Gallia

The Capital City Randgriz is the cornerstone of Gallia, and boasts the longest history of all the cities on the continent of Europa. The city got its name from the fact that the hero Randgriz founded it after the Valkyrian War. The castle that juts out onto Lake Graz acts as the central nervous system of the country, and is the home of all

political, financial, and cultural organizations. The Capital City Randgriz is a circular walled city that is approximately 1km in diameter, secured all around by solid stone walls. The main gates of the castle lead out onto the network of streets that spread out in every direction, acting as a large transportation hub.

VALKYRIA CHRONICLES
10-01 RANDGRIZ CASTLE
PANORAMIC VIEW

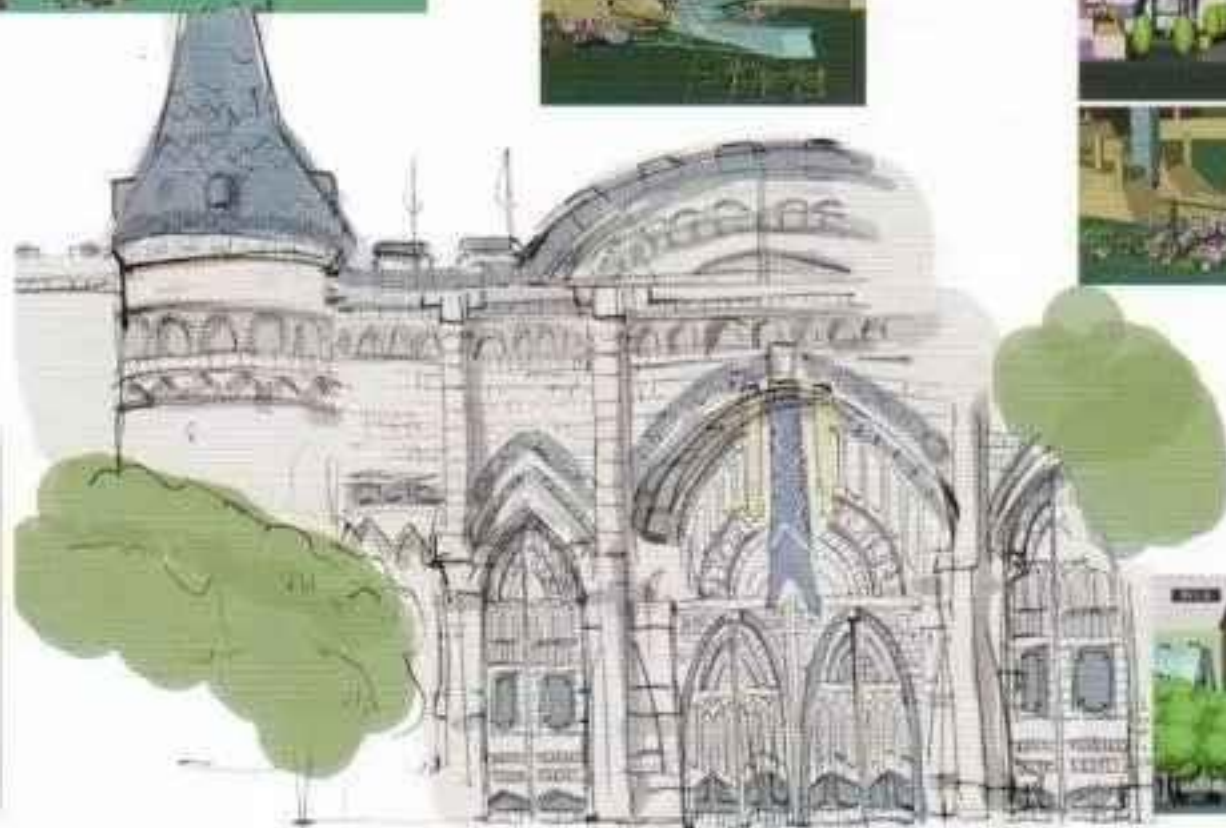


PANORAMIC VIEW
OF RANDGRIZ



RANDGRIZ CASTLE GATES

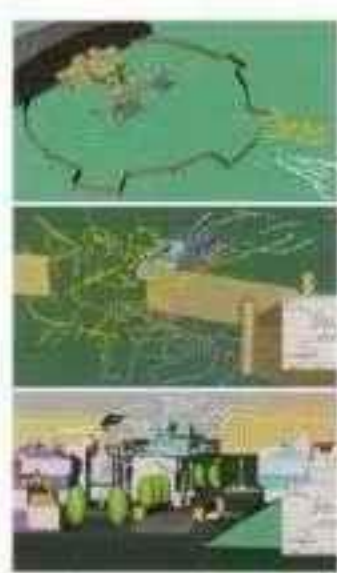
Being a walled city, the gates are also solidly built. There are three gates, but most people use the main gate. According to our notes, the stone walls are about 25m tall, which is pretty tall even by the standards of the European walled cities in the real world. I think the castle looks brilliant, and is worthy of a nation that has long maintained its independence. [Tabayashi]



SLAMS INTO BASE OF
THE TOWER!

TOWER TOPPLES OVER!

TOWER DROPS
ONTO MOUNTAIN AND
BECOMES A MESS!



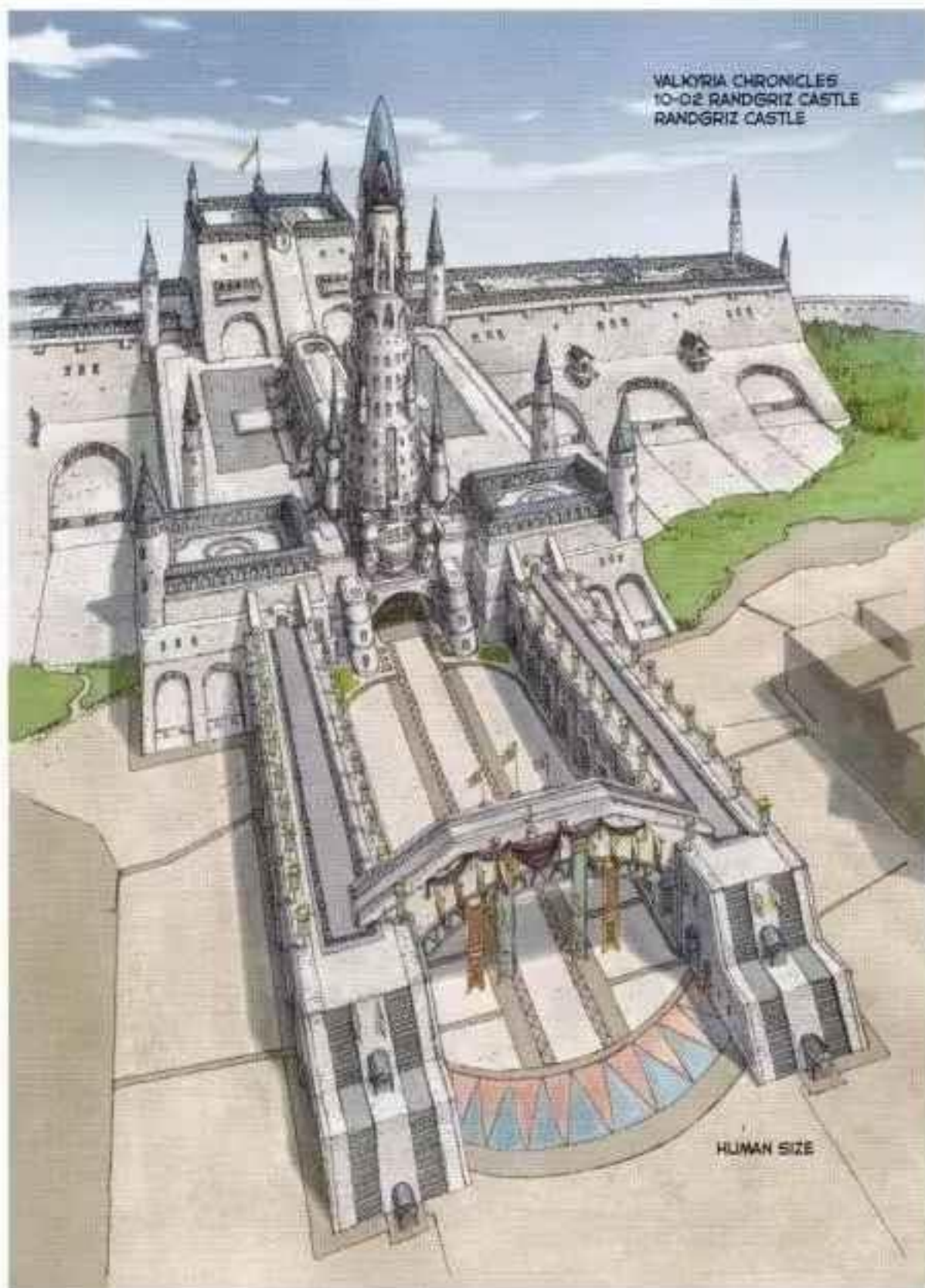
WARRIORS
APPROACHES

JEES! DANGER TO
BUST THROUGH WALL

FINALLY MAKES IT INTO
THE CITY

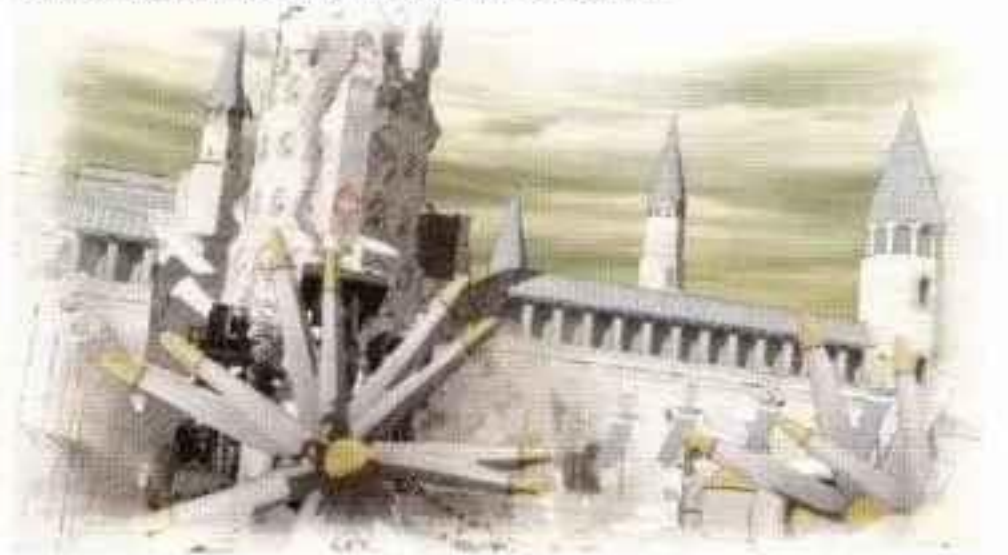


WARRIORS STANDING FOR
TOWER (VALUABLE)

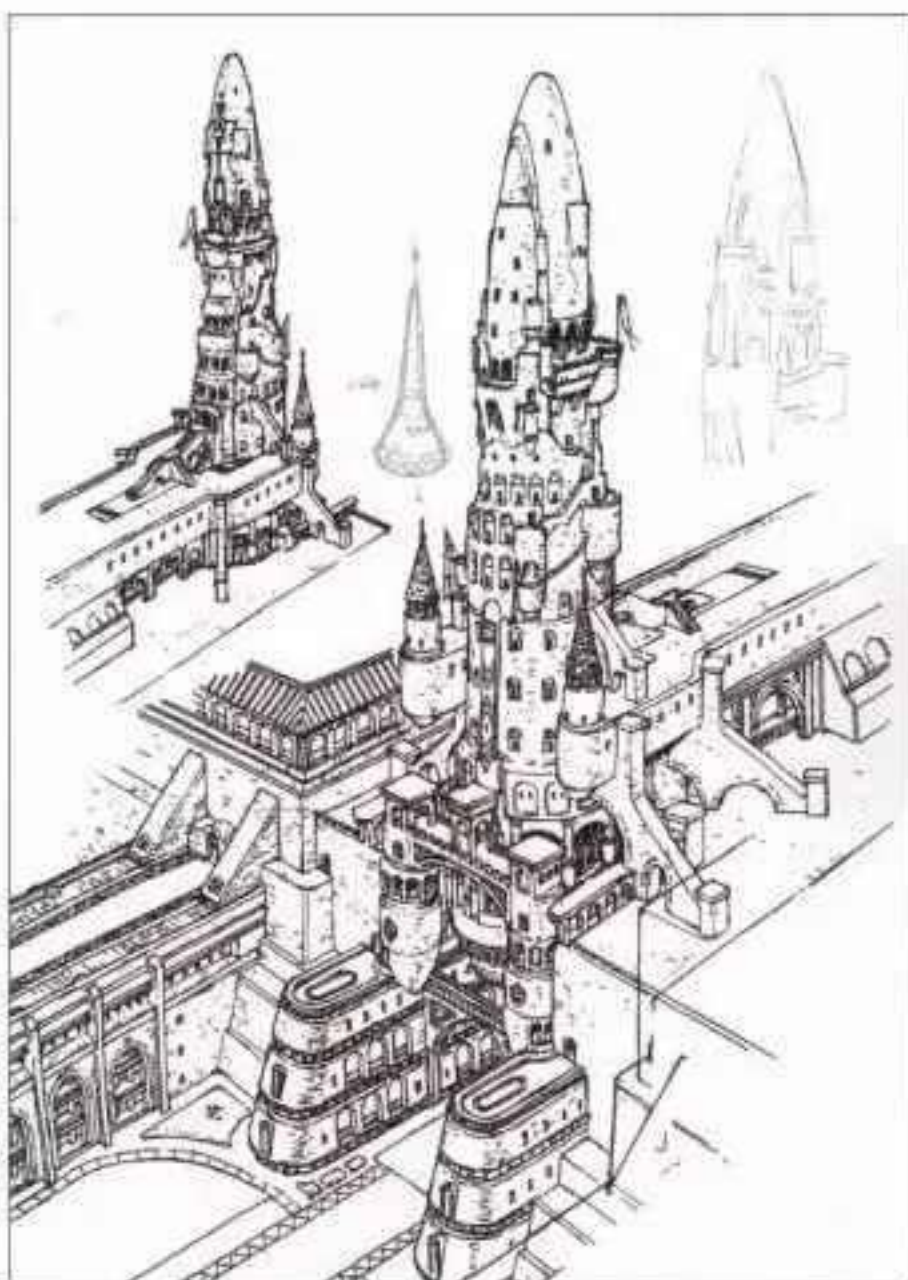
VALKYRIA CHRONICLES
10-02 RANDGRIZ CASTLE
RANDGRIZ CASTLE

RANDGRIZ CASTLE

Randgriz Castle is both the symbol of Gallia and the home of the royal family. It is located at the rearmost area of the stone walls surrounding Randgriz, and a tall spire protrudes from the center of the castle like the horn of a unicorn. The white walls and spire have long been admired by many as a representation of the famous mythical beast, and are key features of the capital city.



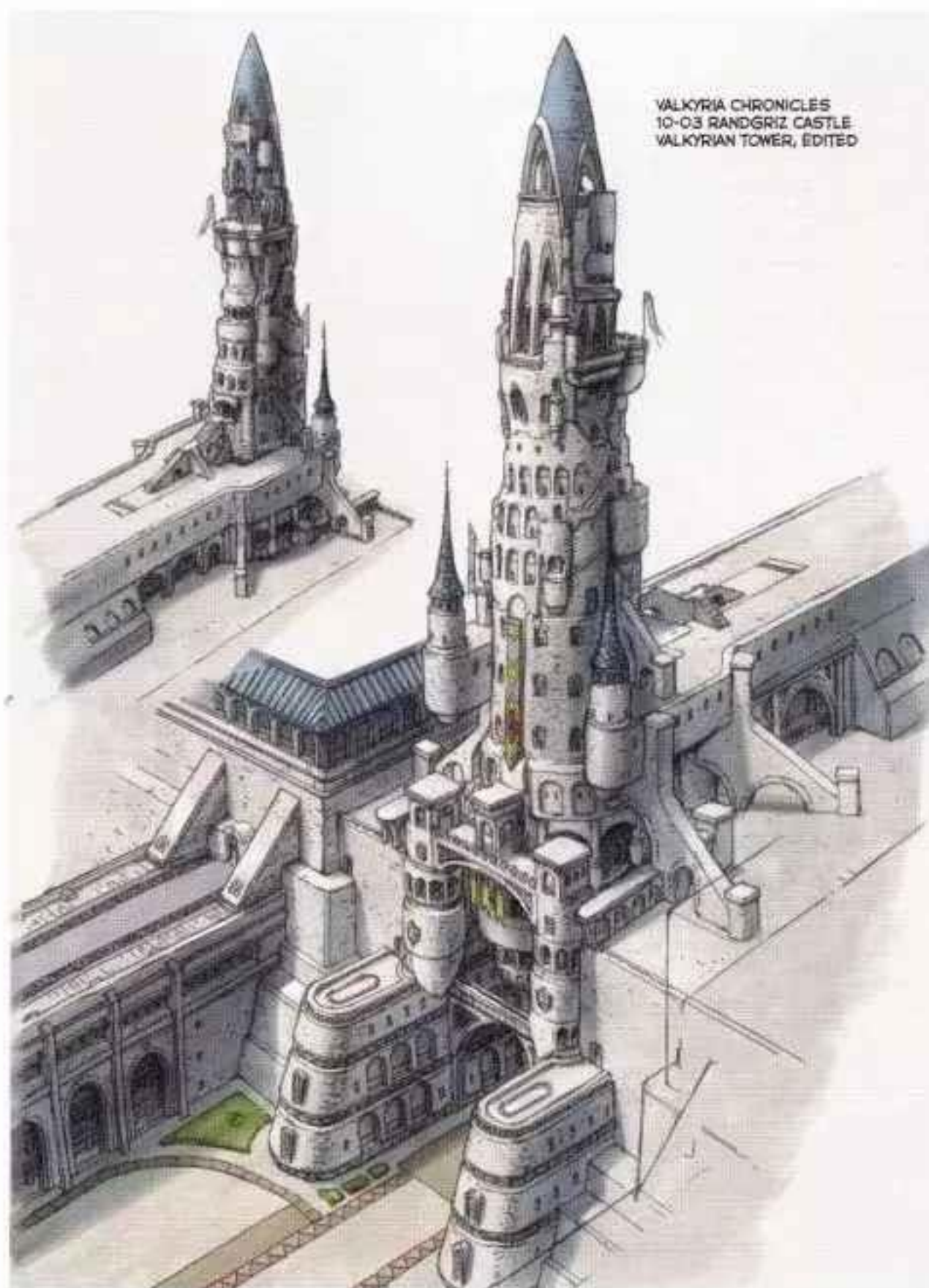
The requests for Randgriz included things like a unique looking walled city, a massive castle, and a landmark spire. I think I managed to squeeze in all of those things, but early on I did focus mainly on balancing out the scale of this awesome city. I started designing the spire off of the note that read, "The landmark spire hides a giant lance inside it." I was designing the spire at the same time as the Valkof was taking shape, so we constantly had to check the size and scale in 3D model to ensure that there were no discrepancies. 3D models may seem like a time-consuming process, but the examples to the right were basically prepared for review in one day. (Tabayashi)



VALKYRIAN TOWER (BEFORE THE FINAL REVISIONS)

This is the second to final draft of the Valkyrian tower. The final draft is not very different from this version, with the spire representing the unicorn's horn, and the two pillar-like corridors representing the unicorn's two front legs.

VALKYRIAN TOWER

VALKYRIA CHRONICLES
10-03 RANDGRIZ CASTLE
VALKYRIAN TOWER, EDITED

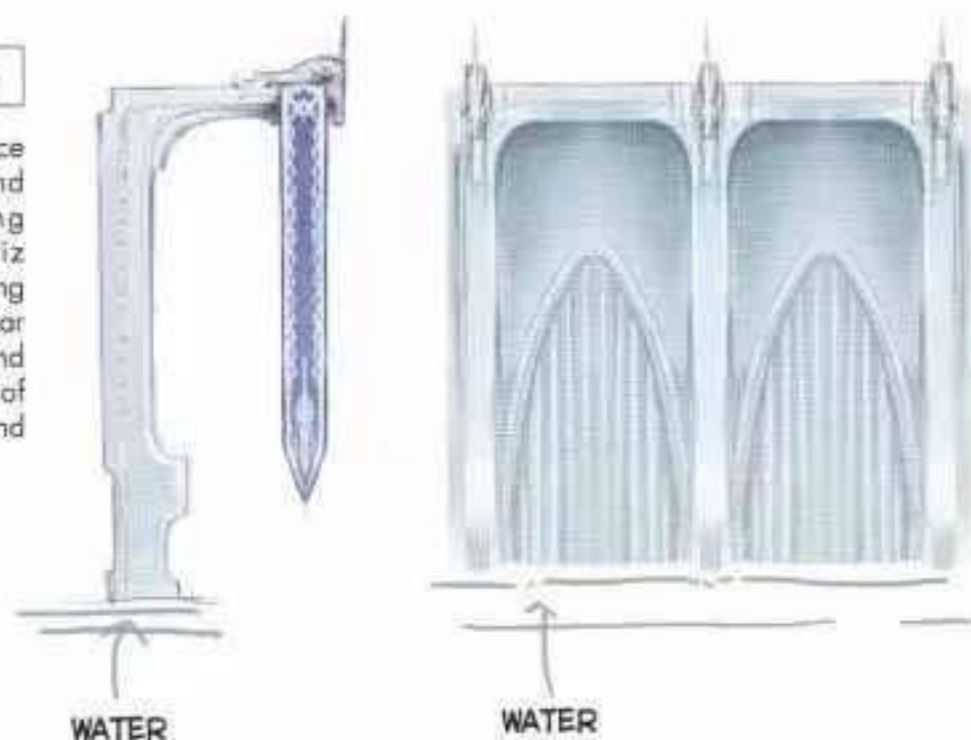


RANDGRIZ CASTLE / AUDIENCE CHAMBER

This space feels very solid, with the intensely polished stone packed tightly together. The slightly elevated area is reserved for the royal Randgriz family and the nobles who are closest to them. Speeches, rites, and award ceremonies are conducted in this room. (Tabayashi)

THRONE / BANNER

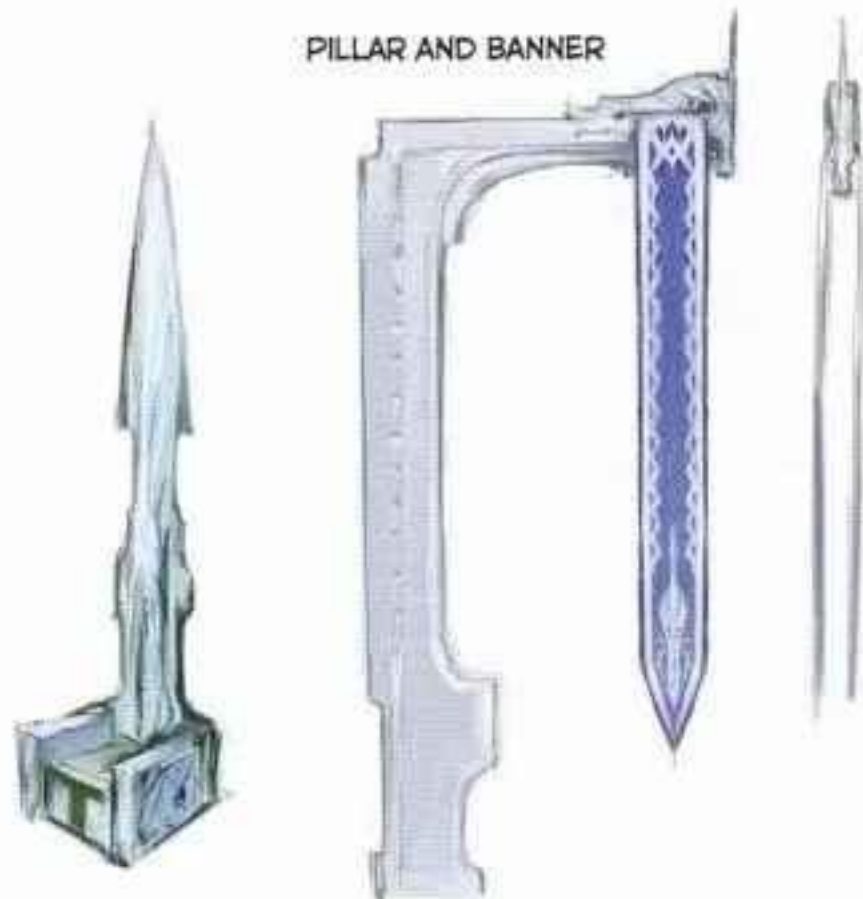
There is a Valkyrian lance ornament standing behind the throne, symbolizing the purity of the Randgriz bloodline. The banners lining the walls on either side bear the image of a unicorn, and are said to be reminders of the days of knight guards and their lance pennants.



THRONE



PILLAR AND BANNER



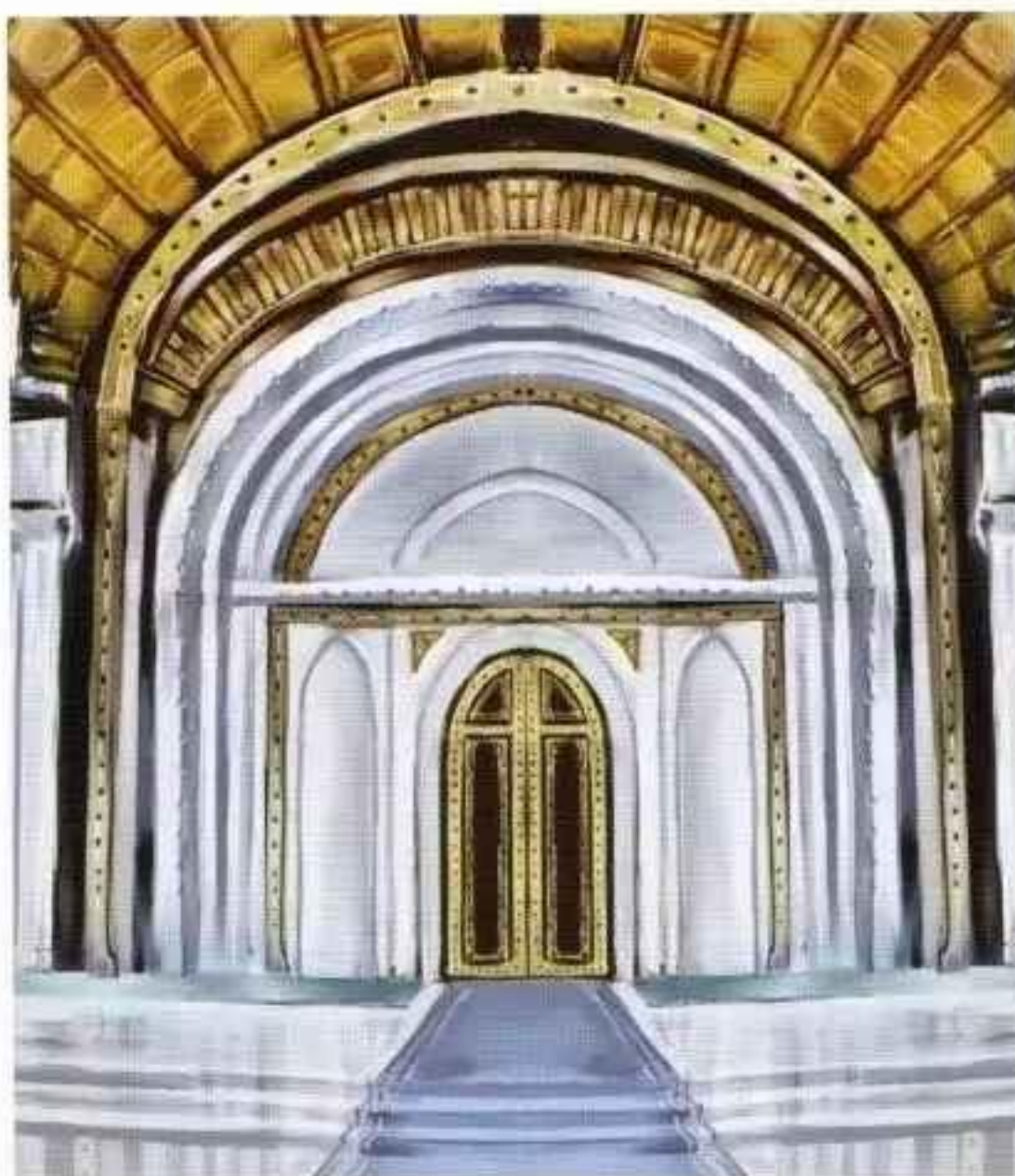
ORNAMENTAL CEILING



THIS PATTERN IS REPEATED ON THE CEILING

ENTRANCE TO AUDIENCE CHAMBER

This is the entrance to the audience chamber located in the center of the castle. Since it is situated in the center, the surrounding interior structure is perfectly symmetrical. The ceiling is the same as it is inside the audience chamber, and the carpet that leads from the main entrance all the way to the throne is blue color of the royal family.



CORRIDOR

This corridor sticks out towards the castle's front garden. There are guest rooms lining this corridor, where guests who are waiting to receive an audience with the king or queen may wait. This corridor makes up one of the "front legs" of the unicorn that is Randgriz Castle.



VALKYRIA CHRONICLES
10-04 RANDGRIZ CASTLE
CORRIDOR

BY THE LAKE

This garden space was created specifically for the enjoyment of the royal family, but it is usually open to the public as well. It is often used as a peaceful place of rest, or by noble members of parliament who are wanting a quiet place to reflect on the most current state of affairs. (Tabayashi)

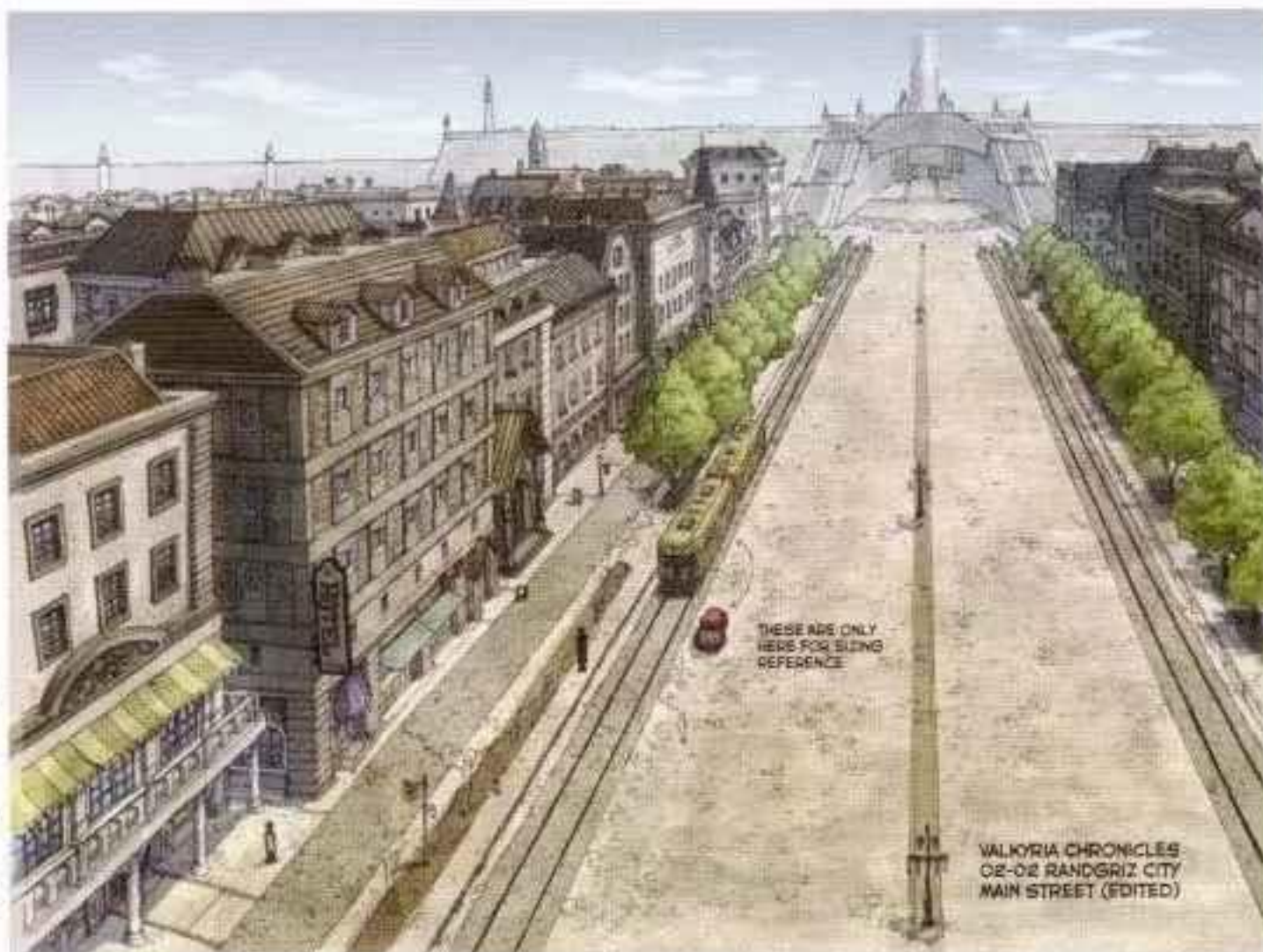


VALKYRIA CHRONICLES
10-05 RANDGRIZ
THE LAKE

RANDGRIZ CITY / MAIN STREET TO CASTLE

This is the main street of Randgriz that runs straight through the city and connects the castle to the main gate. As a side note, the radio station that Irene Ellet works for (GBS) is situated along this street.

This street is 40m wide, and it even includes a railway that leads all the way to the outskirts of Randgriz. In the real world, many ships are designed based on the width of the Panama Canal, and similarly, the width of this street was a vital bit of information in the construction of Marmota. It is highly likely that Imperial spies had infiltrated the city prior to the war in order to collect such data. (Tabayashi)



THESE ARE ONLY HERE FOR SIGHT REFERENCE

VALKYRIA CHRONICLES
02-02 RANDGRIZ CITY
MAIN STREET (EDITED)

PANORAMIC VIEW OF CITY



VALKYRIA CHRONICLES
02-01 RANDGRIZ CITY
PANORAMIC VIEW OF CITY

Though this little bit of trivia is not widely known, you can actually tell what type of purpose a given building serves by the color of its roof. Blue roofs indicate a government office or public service building, while red roofs mark residential and commercial buildings. (Tabayashi)

CITYSCAPE ALONG MAIN STREET

Despite the clear and present threat of a war, the central area of Randgriz was still quite lively with many cafés and boutiques staying open. It is my understanding that many clothing shops stayed open during the world wars of the real world in order to cater to customs uniform orders for high ranking military officials. (Tabayashi)



VALKYRIA CHRONICLES
02-03 RANDGRIZ CITY
CITYSCAPE ALONG MAIN STREET



VALKYRIA CHRONICLES
02-04 RANDGRIZ CITY
SIDE STREET

SIDE STREET

At first, we had considered the idea of giving the player an opportunity to actually walk through Randgriz in a sort of adventure game type mode. Detailed illustrations of small back alleys like this one are all that remain of that idea now. (Tabayashi)

GALLIAN MILITARY BASE

Nestled within the forest near Randgriz is the home base of the Gallian military. It is usually referred to as "Fort Amatriain," a nickname taken from the name of the general who had organized the Gallian troops and set out the guidelines for the opening of the base after EWI.

This is a massive military base that is located fairly close to Randgriz, and it serves as both a central command as well as a place for military personnel and equipment to be stationed between battles. In the game, this base is mostly used by the militia. As you walk in, the development building and the storage facilities for vehicles and weapons are located to the left. The training area is in the center, and military housing is to the right. (Tabayashi)



VALKYRIA CHRONICLES
03-01 GALLIAN MILITARY BASE
PANORAMIC VIEW



VALKYRIA CHRONICLES
03-02 GALLIAN MILITARY BASE
CENTRAL HEADQUARTERS

CENTRAL HEADQUARTERS

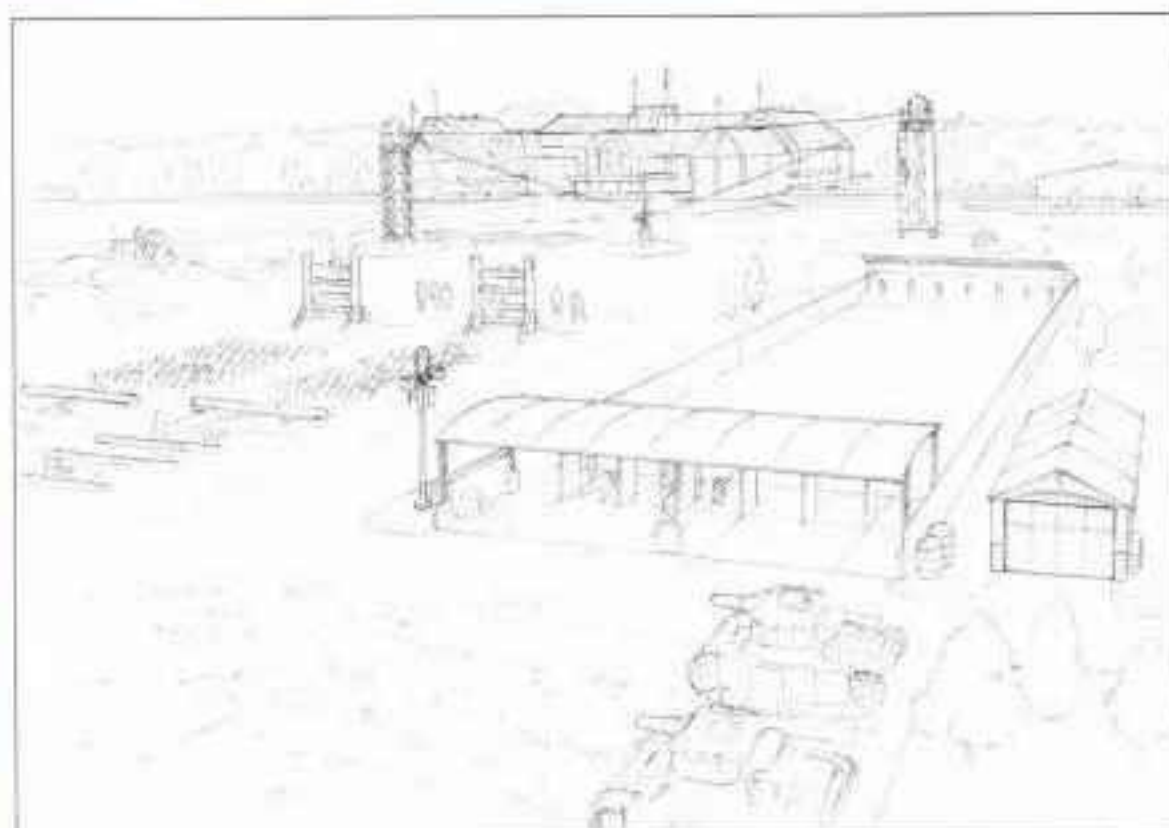
The command center for the Gallian militia. Welkin, Faldio, and Varrot have their quarters here. The isolation cell that Faldio was held in is located under this building. (Tabayashi)

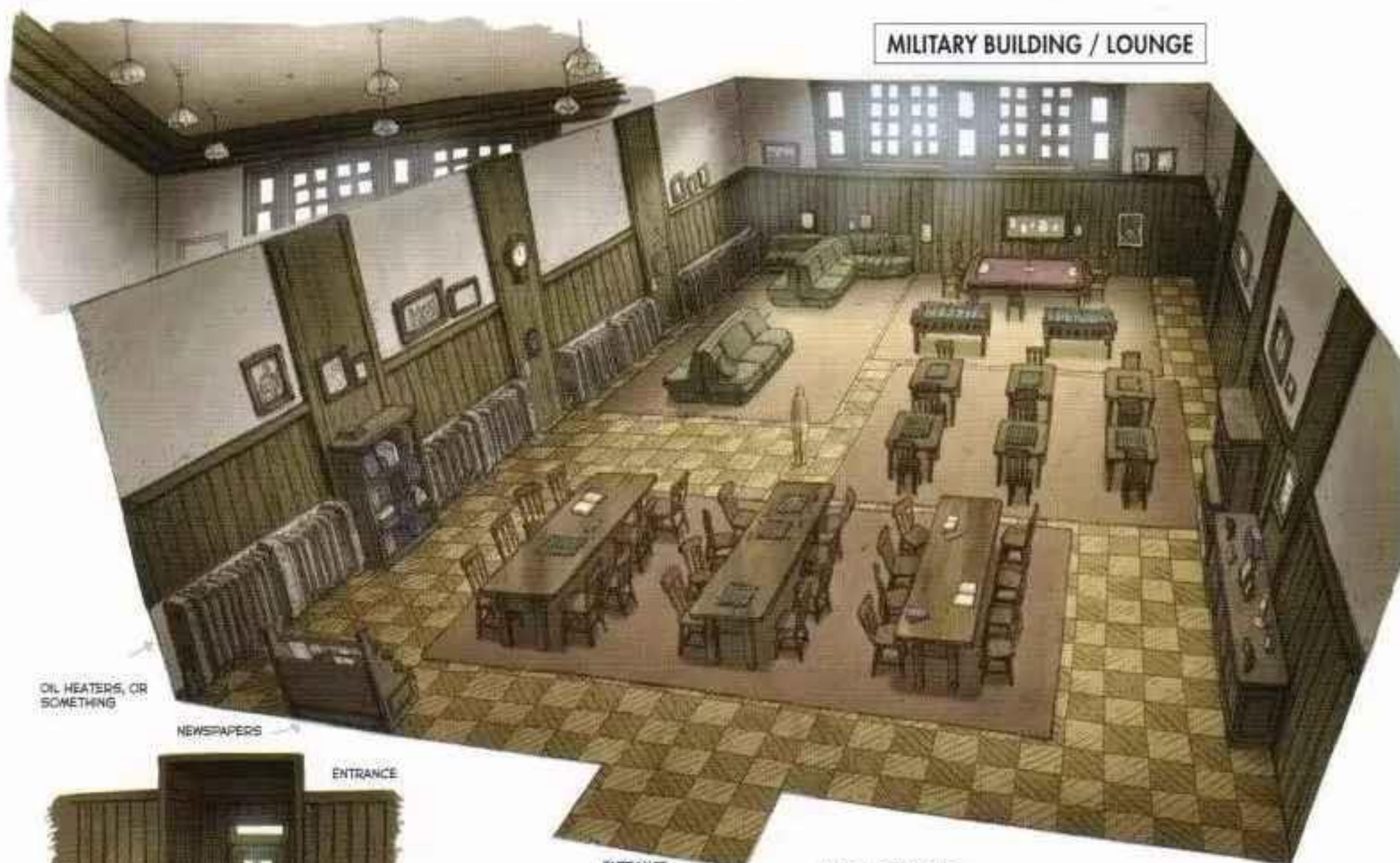
TRAINING GROUNDS

Though it wasn't used in the actual game, there is a training area in the center of the base that is used for the basic training of infantry and tank operators. Civilians who have no military knowledge will spend some time here before being sent out into battle. (Tabayashi)



よく来たな！ ウジ虫ども！！





MILITARY BUILDING / LOUNGE

OIL HEATERS, OR SOMETHING

NEWSPAPERS

ENTRANCE

ENTRANCE

VALKYRIA CHRONICLES
03-04 MILITARY BUILDING - LOUNGE

This room wasn't used very much in the game, but I set this up as a place of rest. If you were facing the central command area, the lounge would be to your right. The lounge also doubles as a mess hall. (Tabayashi)



VARROT'S QUARTERS



ISOLATION CELLS



I don't know if they're trying to respect basic human rights, but these isolation cells look pretty luxurious. It's possible that these are just the isolation cells for the higher ranking officers, and there could very well be scarier dungeons deeper underground reserved for those who commit more terrible crimes. (Tabayashi)

FALDIO'S QUARTERS



WELKIN'S QUARTERS



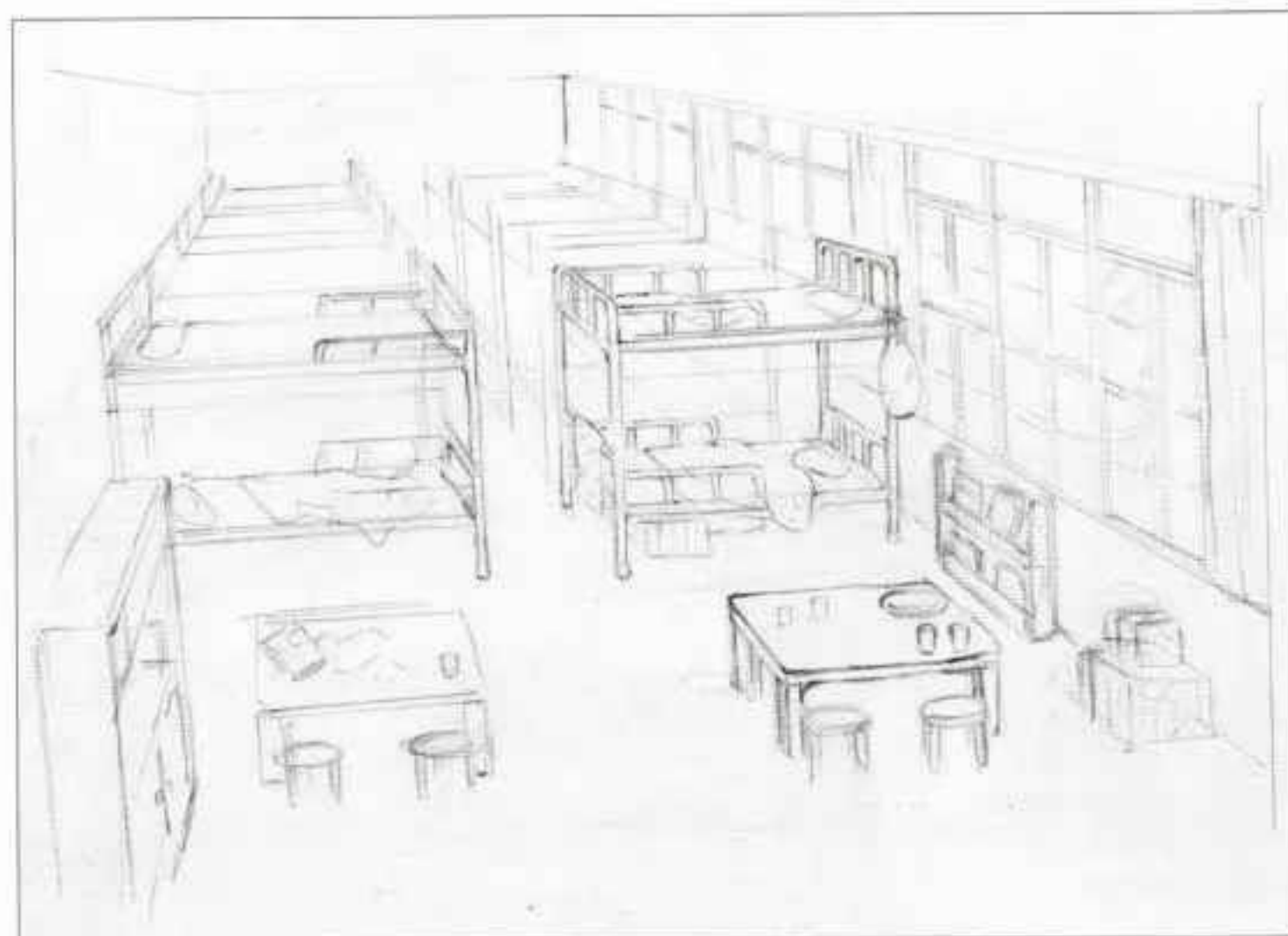
Though it isn't easy to see, Faldio's quarters contains things like a globe and many books. Welkin's quarters, on the other hand, is filled with things like a butterfly specimen tray, an insect cage, a net, a watering can, fishing rods, etc. Don't even try to tell me you're surprised... (Tabayashi)

RESEARCH AND DEVELOPMENT FACILITY



RANDGRIZ WHARF WAREHOUSE
THE WAREHOUSE DISTRICT WHERE THE "MIDSUMMER INCIDENT" UNFOLDED

This place looks more like a gigantic garage than it does a mass production factory. This is where Isara, Leon, and Kreis developed new weapons and vehicles. The biplane ISARA was built in an inconspicuous corner of this facility, by the loving hands of volunteers from Squad 7. (Tabayashi)

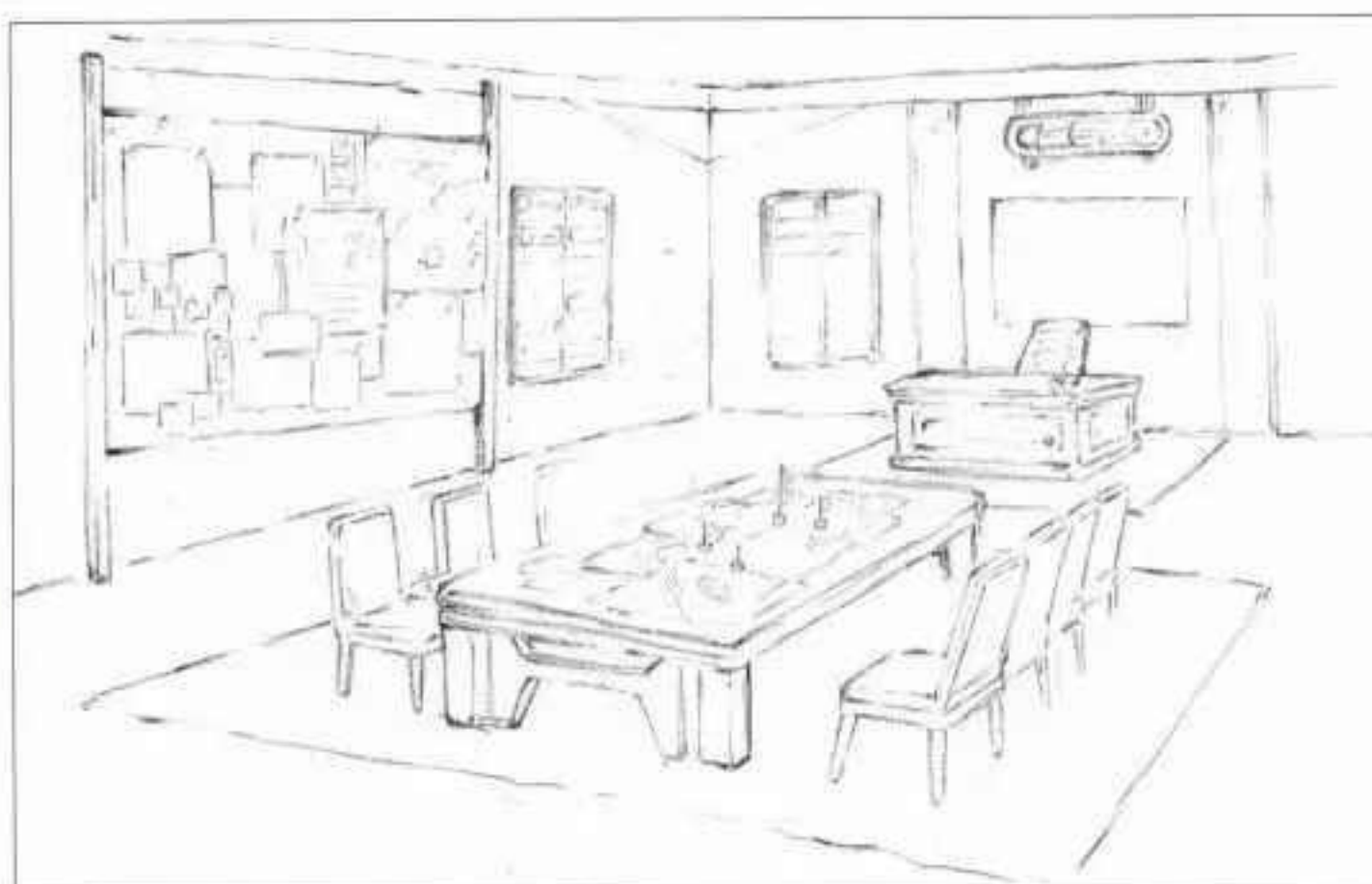


SQUAD 7'S DORMITORY

Each building houses either all males or all females. The citizens who are conscripted into the Gallian militia wait and rest here between deployments. Though they are allowed to bring in personal possessions that are deemed non-threatening, alcohol is strictly forbidden. (Tabayashi)

BRIEFING ROOM

There is a map of Gallia on the table in the center, with little markers used for tactical planning. I imagine this room played host to some of the most heated debates between young officers regarding the best way to defend the lands of Gallia. (Tabayashi)



Wharf Warehouse

ランドグリーズ埠頭倉庫

The warehouse district where the "Midsummer Incident" unfolded

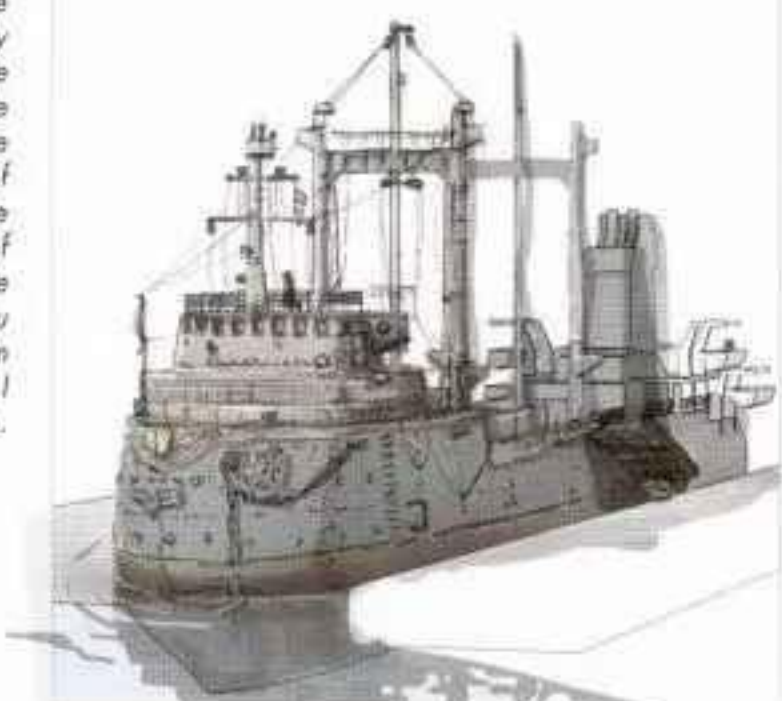
There are numerous wharfs and warehouses in Randgriz, all facing the waters of Lake Graz. These facilities are used in both the transportation of goods as well as miscellaneous marine traffic, and there is always a wide variety of ships anchored there. This wharf was also the stage for the "Midsummer Incident," the Federation Ambassador's attempted

abduction of Princess Cordelia. It is most likely that the ambassador chose the water as his escape route due to the fact that foreign vessels are allowed to anchor at this port, and he no doubt thought he would be able to lose any Gallian pursuers while avoiding Imperial interference entirely.

THE WHARF AT NIGHT



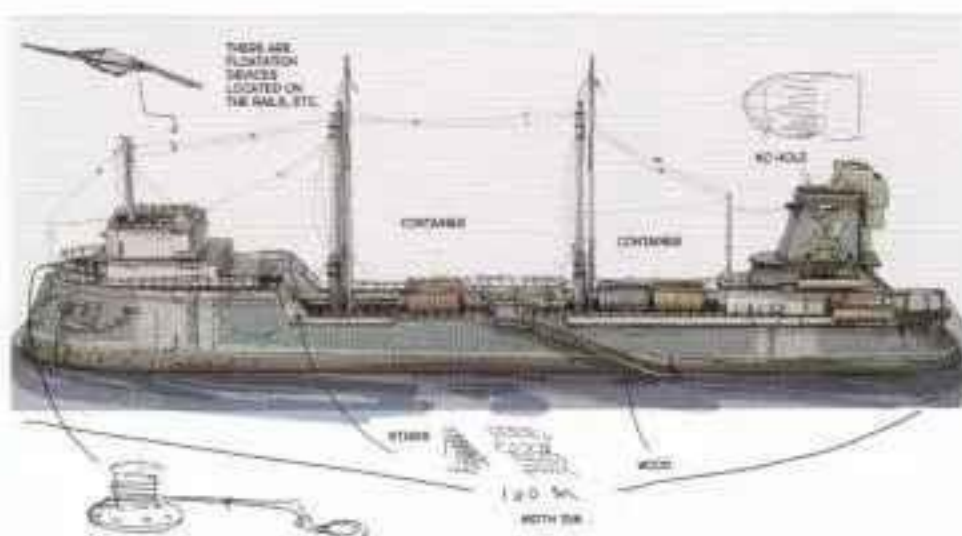
They didn't really show up very clearly on the game screen, but we had ships like these lined up at the wharf. They may look like steam engines, but those large chimneys are actually heatsinks for the ragnite engines. I aimed for more of a classic look to the bow of the ship. Most of the background was done by Kusanagi, but some of it was completed in-house by the concept team. You can probably tell just from looking at the style, but I was in charge of these. (Tabayashi)



ANCHORED SHIP 1



ANCHORED SHIP 2

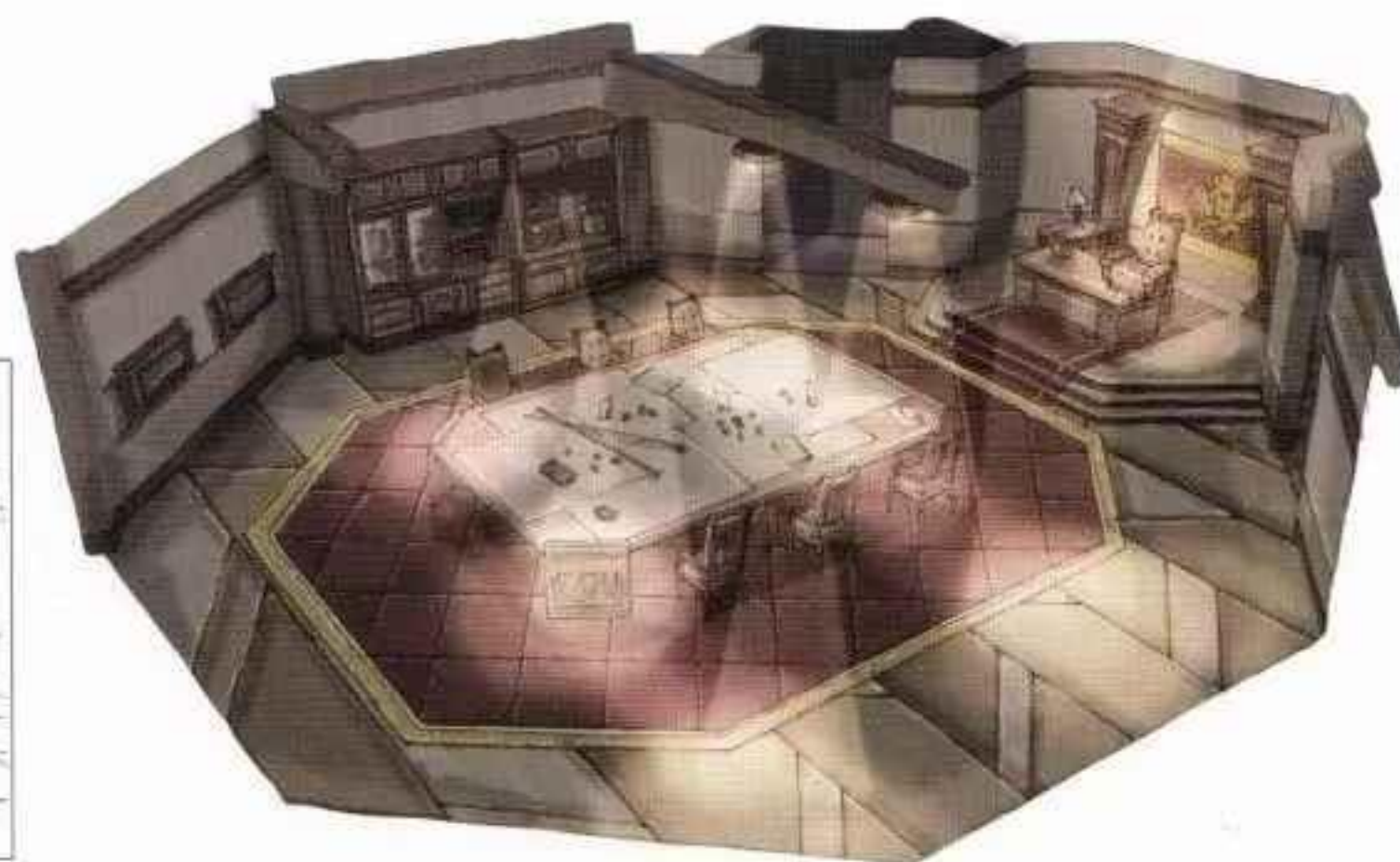


Other Scenery Art

その他の背景美術

The War Room for the Imperial Forces invading Gallia

Ghirlandaia was conquered and absorbed by the Empire early on in EWII, and was used as a command center for the Imperial forces invading Gallia. Maximilian and his Triumviri spent most of their time here, formulating plans and dissecting information.



CENTER OF OPERATIONS



Gallian Camp

When there were no allied military facilities near a given battle, the Gallian troops were forced to set up camps where they could rest and plan their next move. Such camps included a center of operations, barracks, and a medical office. The amenities were simplistic, as they used tents that would be easy to dismantle and pack up.

MEDICAL TENT

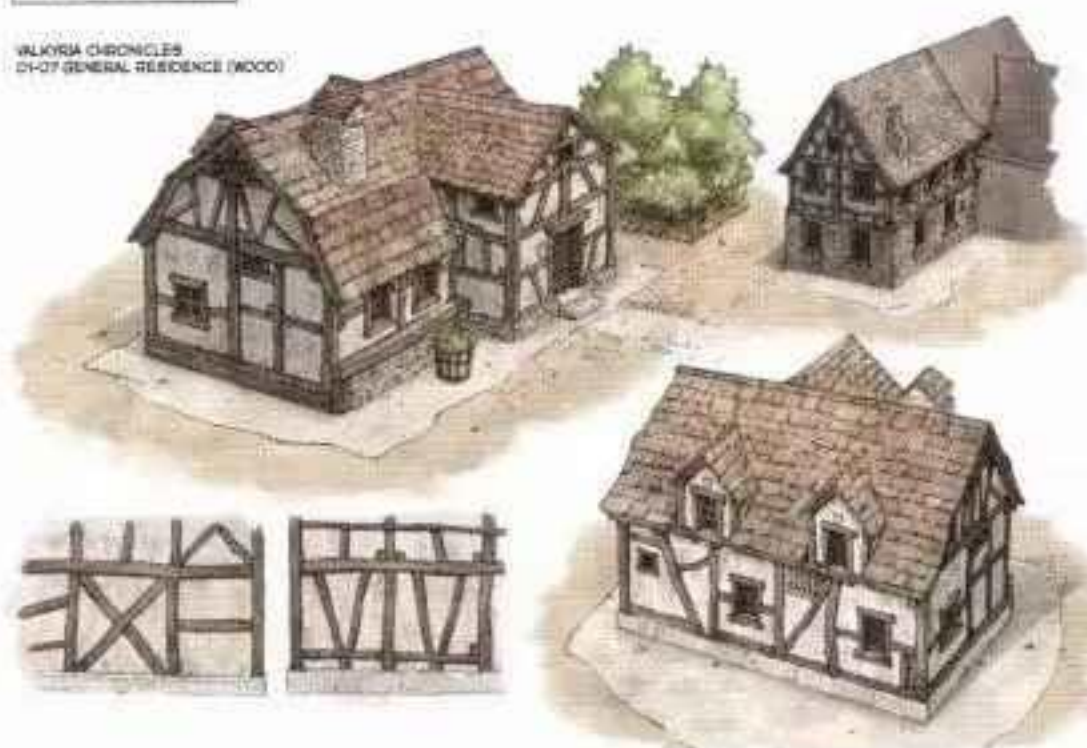


Gallian Residences

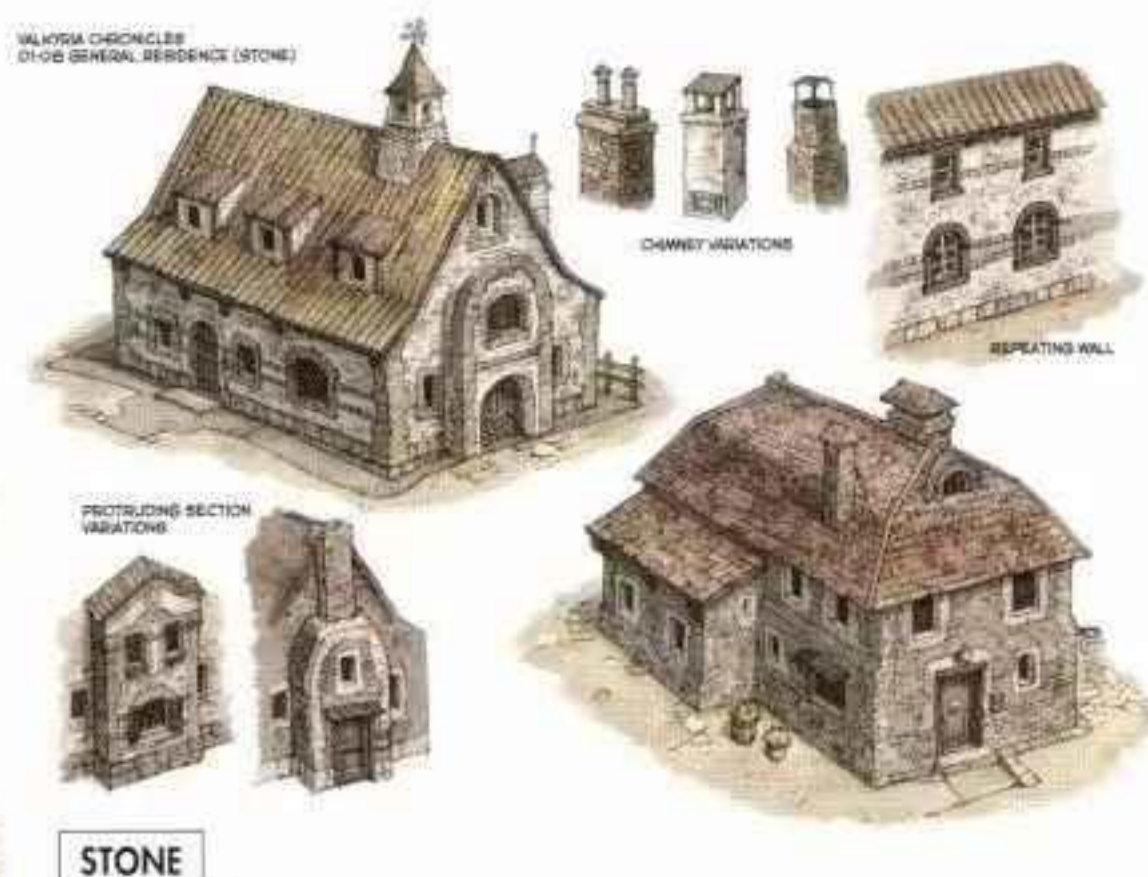
Gallian homes are constructed from the wood and stone that is readily available. Brick is also used, though not very often.

WOODEN

VALKYRIA CHRONICLES 01-07 GENERAL RESIDENCE (WOOD)



VALKYRIA CHRONICLES 01-08 GENERAL RESIDENCE (STONE)



STONE

Scenery Arts at Pre-Production

未使用背景設定

Background concepts from the early stages of development

In this section, we explore the unused materials that fall under the "background" category. Since most of these materials are from the very early stages of development, there are many differences between what we see here and what we saw in the game. Still, the general color schemes and design concept

remain the same. These designs appear to have a heavier ethnic and fairytale influence to them, and had these been used for the game instead, it is not hard to imagine that we would have experienced a Gallia and Europa of a slightly different charm.

Border Town

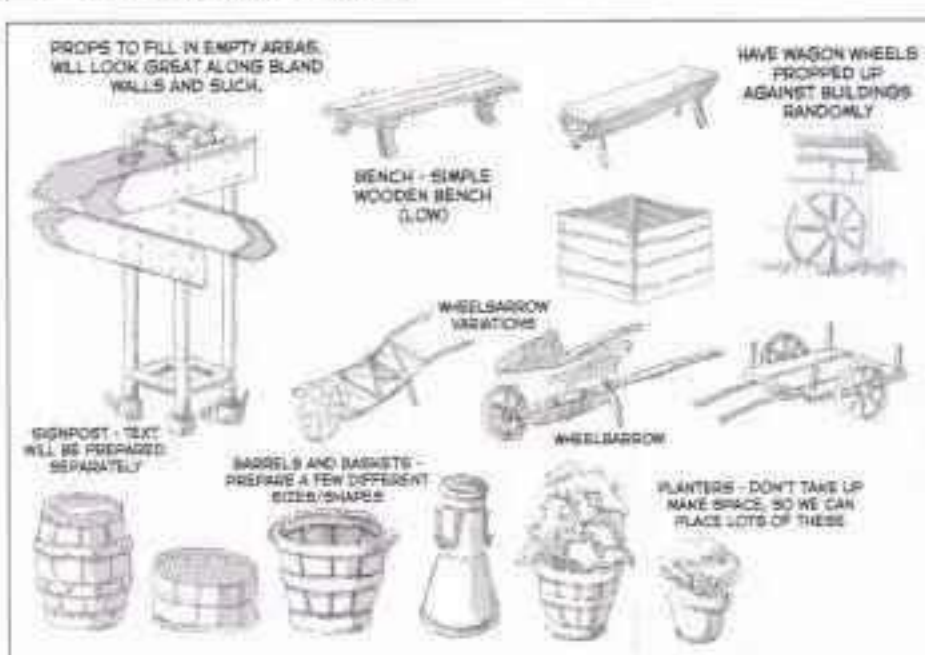
PANORAMIC VIEW

A city that uses a lot of the "Gallian blue" color, it is possible that this was the first Bruhl. This small town is situated around a town square with a fountain that sits at the center of the cross that we now know to have been one of the early candidates for Gallia's national symbol.

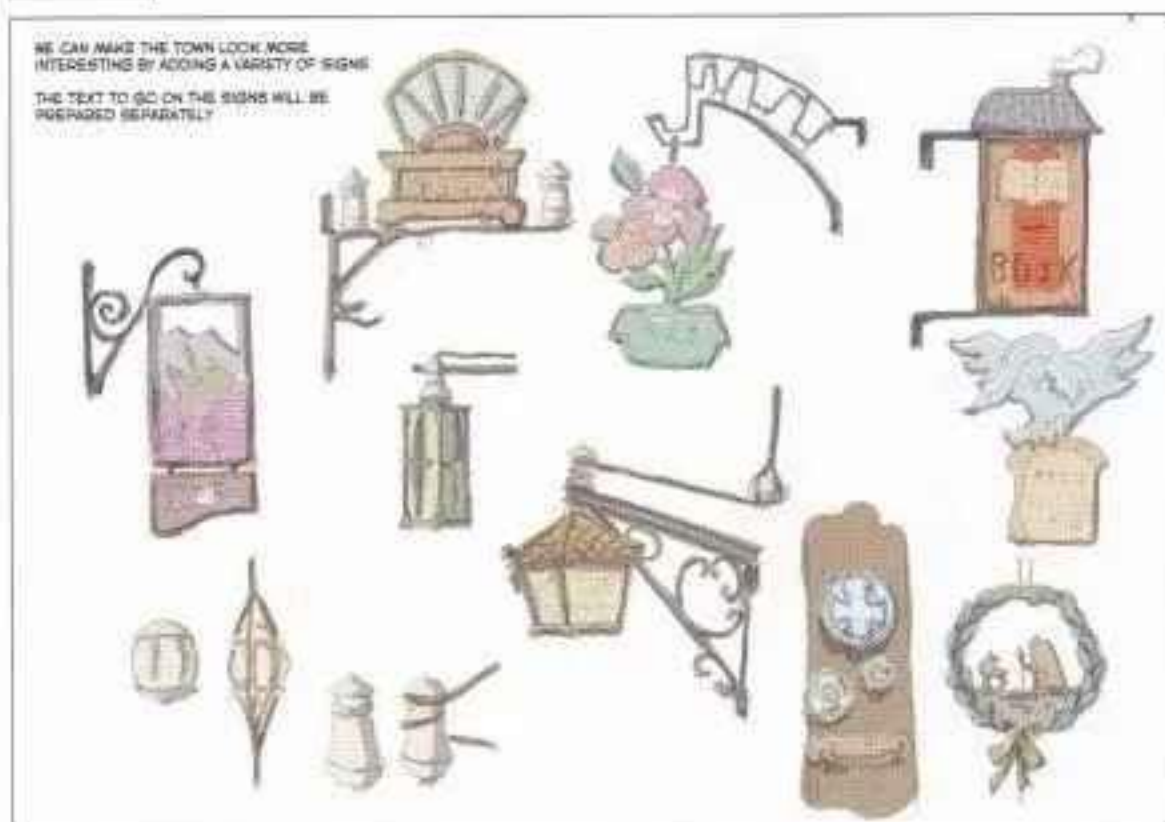
I guess you could say these illustrations are the early efforts of the concept team, though truth be told, I was pretty much the only designer on the concept team at the time because everyone else was still working on the text descriptions. At this stage, I hadn't yet gotten used to drawing European style architecture, so I struggled a lot with trying to grasp the right atmosphere. I knew European architecture was very different from American architecture, but I also knew that there were subtle nuances to each region of Europe as well... not to mention I was trying to inject some fanciful styles that would be unique to this world at the same time, so it really was quite a mess. (Tabayashi)

TOWN SQUARE

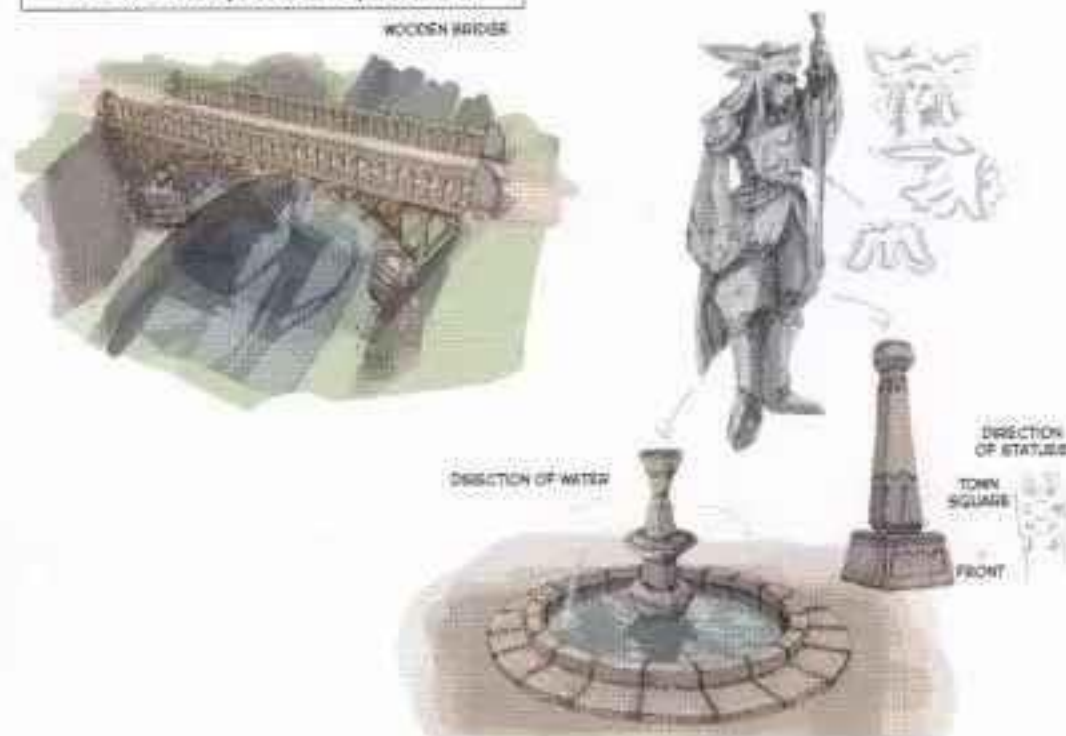
TOWN SQUARE PROPS



SIGNS



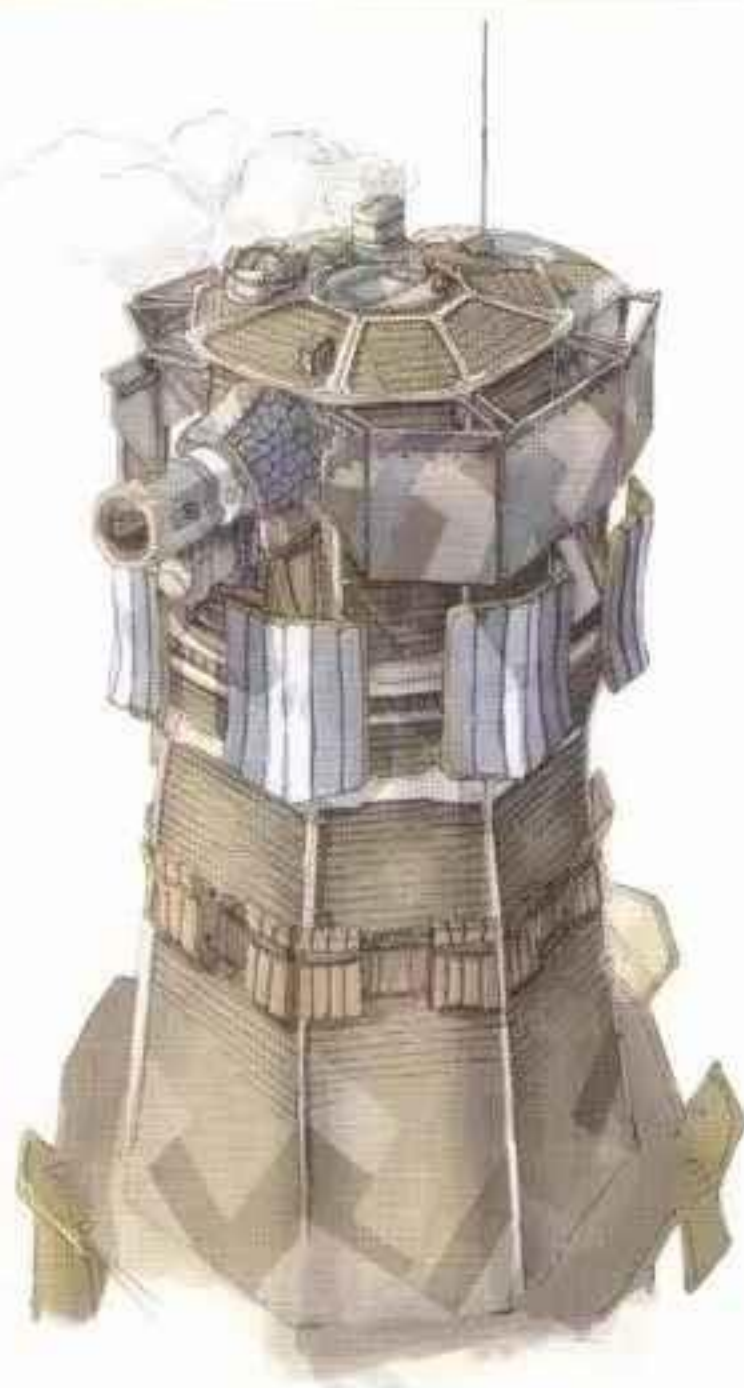
FOUNTAIN, BRIDGE, STATUE



WINDMILL (AND CANNON)

This windmill has a short-barreled cannon built into its sail axis. This idea was apparently rejected due to the fact that it did not fit in with the general atmosphere that they were trying to achieve, but one can easily imagine how awesome it would have been to see all of the windmills scattered throughout the agricultural landscape firing their cannons simultaneously.

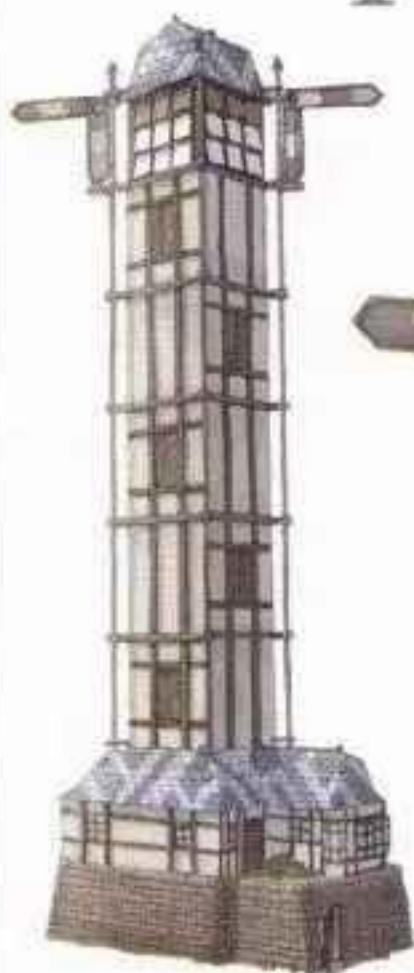
While designing windmills, it dawned on me that their shape was well suited for use as a turret, so I wanted to see what it'd be like if a windmill housed an actual cannon. During peacetime, it would function as a normal windmill, but the sails could easily be removed when enemies invaded so that it could be used as a turret... I think that fits in quite well with the concept that Gallia is a strictly defensive country. (Tabayashi)



SIGNAL TOWER

Objects like these make it clear that they had considered making the world of "Valkyria Chronicles" a place without any form of electricity whatsoever. We also get a peek at the font they were experimenting with.

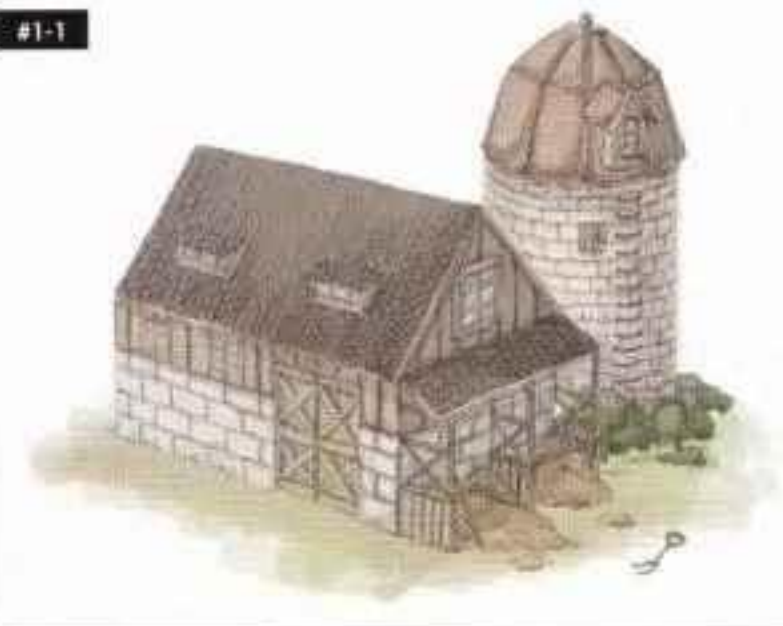
1 2 3 4 5 6 7 8 9 0



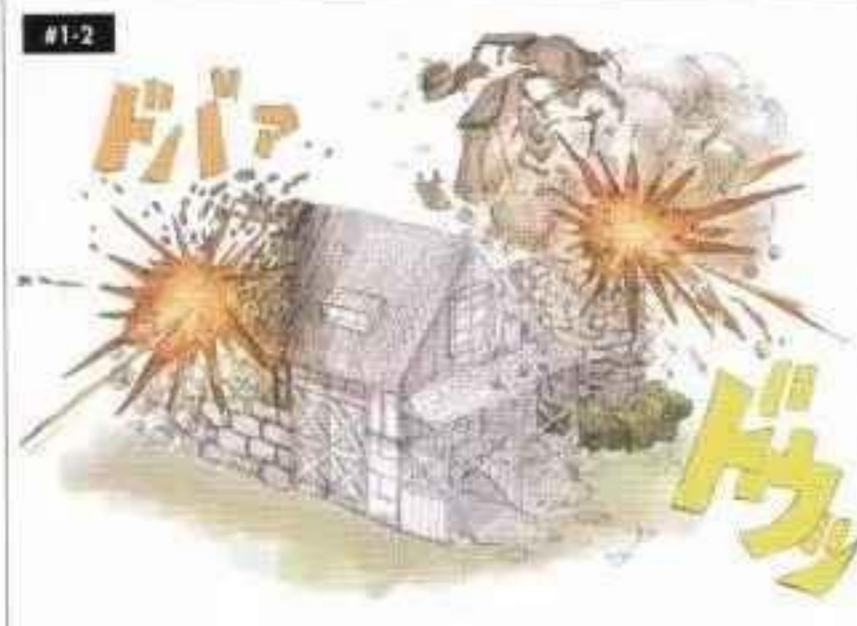
This illustration was based on an idea that Honjou came up with. We imagined towers like these could be used for communication within a village, or even long-distance communications if they were to be placed a few kilometers apart. I think it has a fun and unique flavor, and it's interesting to imagine what that might have been like. (Tabayashi)

DESTRUCTION OF RESIDENCES I

#1-1



#1-2



#1-3



DESTRUCTION OF RESIDENCES II

#2-1



#2-2



SHEEP

These images of sheep were done very early on. Though sheep did not play a major role in the final version of "Valkyria Chronicles", the game world had a more folkish flavor to it early on, so the developers spent some serious time contemplating the sheep.



This illustration was for part of the intra-office movie, where we had tanks running alongside a herd of sheep. It was supposed to convey the very rural and folkish feel that we were aiming for at the time. [Tabayashi]



OUTSKIRTS OF TOWN



A peaceful country scene with gently rolling fields covered in farm fields. Since the early concept of Gallia had it based off of countries like Holland, a lot of the early concept art look like images of the western European countryside.

FOREST MAP IMAGE

This is an early illustration of what the forest map was going to look like. There are some clear roads running through this forest, unlike the final version of Kloden Wildwood. Another noticeable difference is the fact that the majority of these trees are coniferous, as opposed to the deciduous trees that we are familiar with.



TOMBSTONE

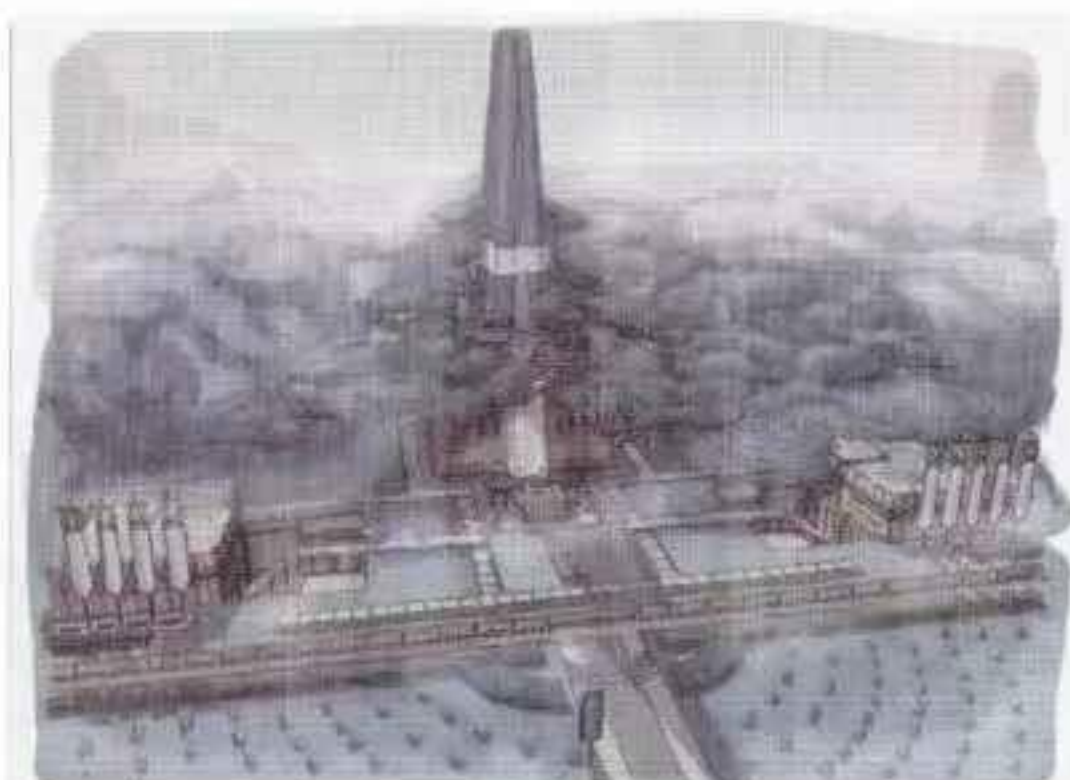


d.schmidt
5th
PANZER-DIVISION
JANUAR 21. 1942 AGE 19

This is another piece that was done for the aforementioned movie. At this stage, Gallia's national symbol was still a bird, and that is why you see the image of a bird on the tombstone. A monocle and group photo were placed on the grave. [Tabayashi]

CEMETERY

It seems there were plans for a graveyard quite similar to the famous Arlington Cemetery at one point. The tombstone on the left is marked with the year 1942, which suggests that the game was originally set to take place a few years later than what it ended up being.



Illustrations

Valkyria
Chronicles

In this chapter, you will find the art that was done for various packages and magazines.
There are even a few that were done by Raita Honjou.





FAMITSU PS3 COVER ("BEST" VERSION PACKAGE)



"VALKYRIA CHRONICLES: COMPLETE GUIDE" COVER



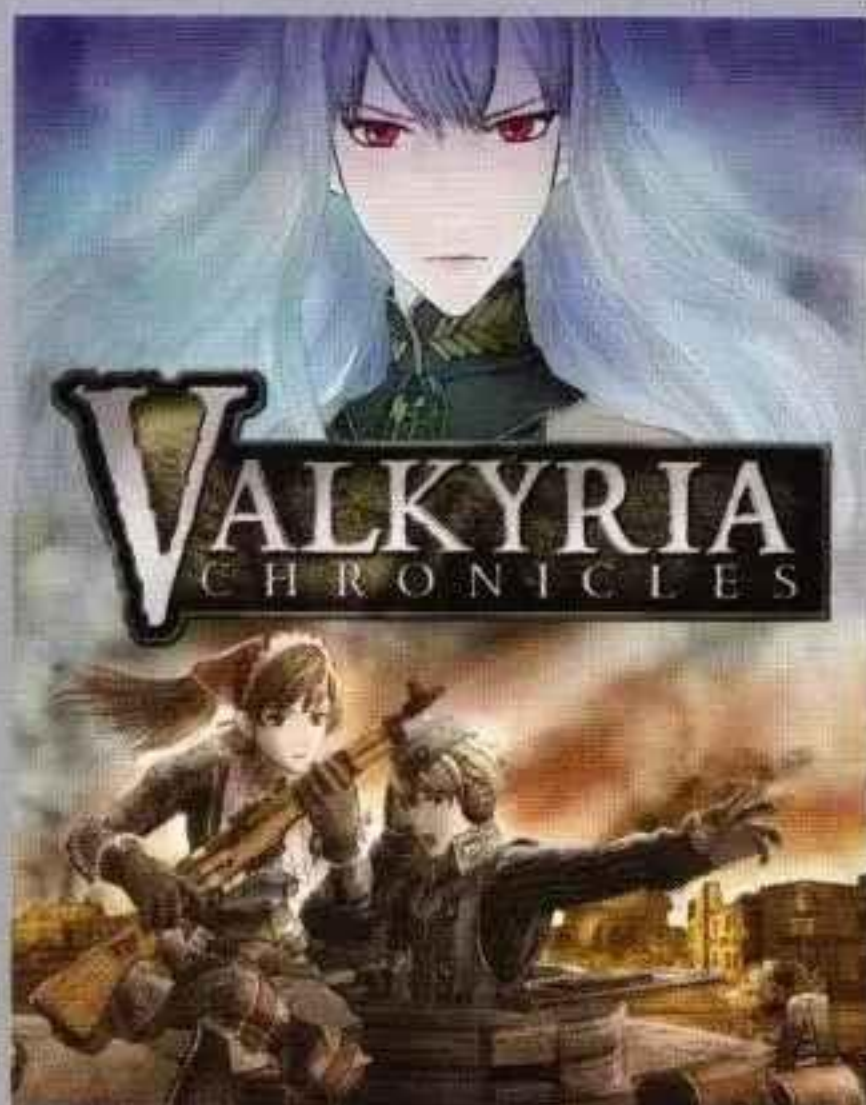
VALKYRIA CHRONICLES "ADVANCE KIT" (PROMOTIONAL DVD) PACKAGE



DENGEKI PLAYSTATION COVER



JAPANESE
VERSION
PACKAGE
(REGULAR
VERSION)



NORTH
AMERICA
VERSION
PACKAGE

GAME JAPAN MAGAZINE COVER



ILLUSTRATION #1 FOR MAGAZINE



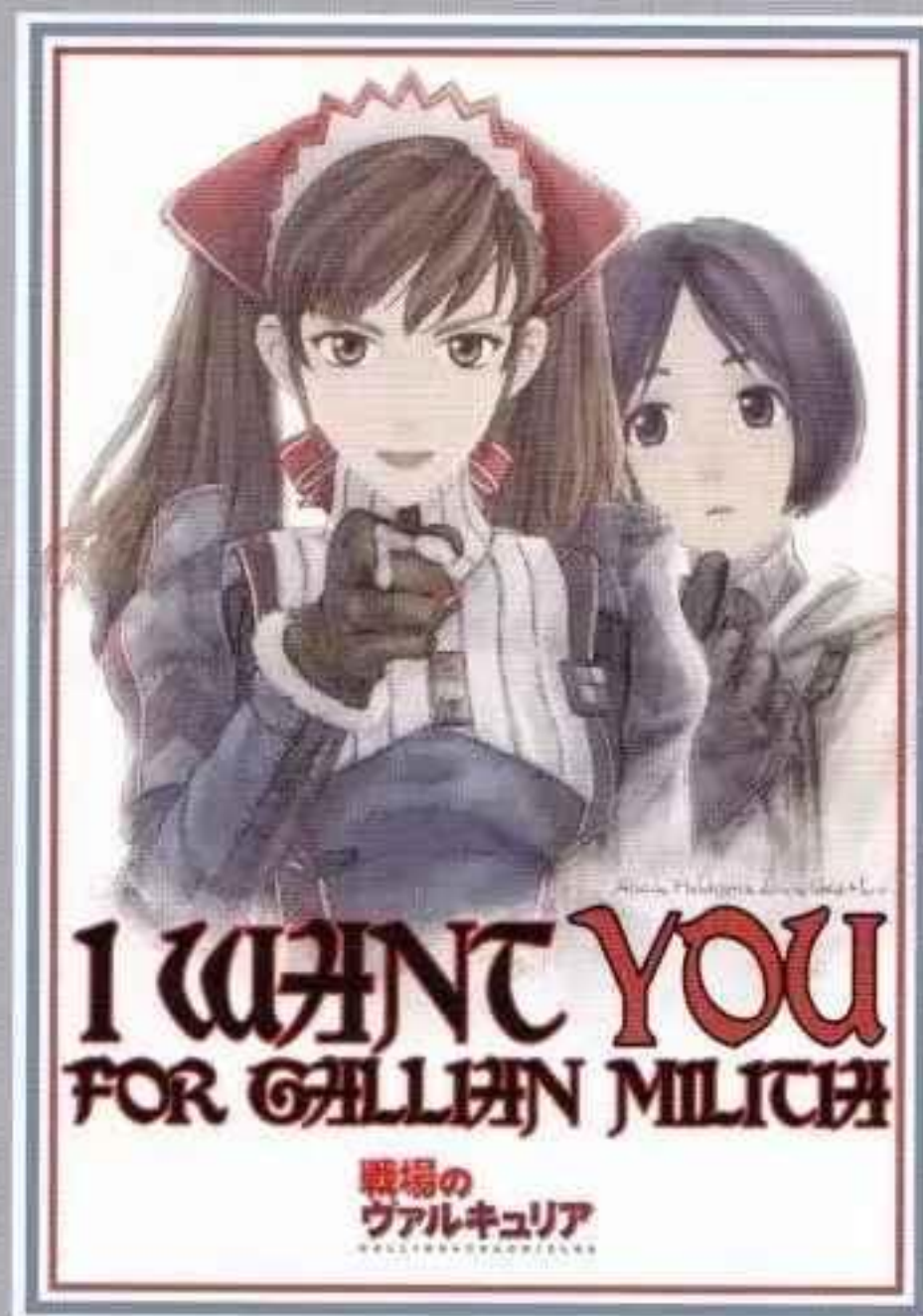
ILLUSTRATION #2 FOR MAGAZINE



PROMOTIONAL SIGN



FAMITSU BONUS POSTCARD



SOUNDTRACK JACKET ILLUSTRATION



ILLUSTRATION #1 FOR NEWTYPE MAGAZINE



ILLUSTRATION #2 FOR NEWTYPE MAGAZINE



ILLUSTRATION #3 FOR NEWTYPE MAGAZINE



おたくし

私の魅力で"

敵も味方もXOXOですわ♡

"My beauty will enchant allies
and enemies alike"



CARE PACKAGE
ILLUSTRATION #1

CARE PACKAGE
ILLUSTRATION #2

マスターさんおめでとうございます。

"Congratulations on finishing the Beta."

Thank you to all the
members on the team!!!
Raita Honjou



チームみなさま
お疲れ様
でした!!!

本庄 雷太

*The illustration Honjou did for
the team when they finished work
on the beta version of the game.

DENGKI MAOU ILLUSTRATION



Pre-production

Valkyria
Chronicles

In this chapter, we retrace the path that led to "Valkyria Chronicles" while
examining the artwork involved in the long development process.

Gallian Panzers

The Forefather of "Valkyria Chronicles"

ガリアン パンツァー

From here, we delve into the visual world of "Gallian Panzers", the forefather of "Valkyria Chronicles". It was only because the following concept art was given the green light that we were eventually introduced to the epic world of "Valkyria Chronicles". When these works of art were created, there was no real story yet, and there are many images we

see here that did not make it into the game that we came to know and love. Still, by going through all of the materials here, the one thing that becomes abundantly clear is that the core spirit and passion that the development team wanted felt for this project endured unchanged despite the radical transformation that the game itself went through.

"Gallian Panzers" was the temporary name we gave to the game during the pre-production phase. Even after the name was officially changed, I still heard the name "Gallian Panzers" being blurted out every so often. The words "Gallian" and "Panzers" were the main inspirations that this dream of ours blossomed around. (Tabayashi)

Pre-Production

Image Illustrations

These images really tell the tale of "Gallian Panzers" and what they were trying to accomplish with the game. It seems the idea of Welkin and his friends facing the overwhelming odds imposed by a powerful enemy military was a core theme for this project from the very start.

Image illustrations are an important way to start building a new world during the early stages, but they are also the best way to get everyone involved on the same page. I recall that my only concern when drawing these images was my strong desire to get this project approved, so some of the images are almost nothing like what you get in the final game. I hope these images will at least convey to you my passion and utter desperation. (lol) (Tabayashi)



THE MASSIVE IMPERIAL WEAPONS

This is the image illustration I submitted as the spectacle that would be the final boss, or something close to it anyway. I wanted it to have the size and excitement that is associated with fantasy works, while still maintaining the appearance of something that is obviously made by human hands and the existence of which can be explained through logic and science. When it comes to something like this, it almost feels like none of that really matters, but I think I managed to find that fine line. (Tabayashi)



THE INVADING IMPERIAL FORCES

This is the first image illustration I ever did. It wouldn't be an exaggeration to say that my understanding of the balance between the atmosphere of the game world and the expression style of CANVAS is rooted in this one image. This piece is also the piece that united the entire staff in saying, "This is it! This is what we want to create!" (Tabayashi)

WELKIN

This is Welkin with a bit of a hardened, serious expression that really bespeaks the harsh nature of war. His uniform is still very plain here, but his hairstyle and overall look didn't really change much.



ALICIA

This image of Alicia shows the same hairstyle as Alma, the early version of Alicia that was previously touched upon in Alicia's section of this book, but the facial expression is somewhat softer. The headphones around her neck suggest that she was originally slated to be a tank operator.





CURSOR

This was something I designed as the cursor that would be used to select units on the map screen. It was used in the main interface, but I also wanted to incorporate some 2D features (such as writing) into the interface, outside of CANVAS. (Tabayashi)

FACES OF THE SQUAD

The members of the squad was presented over a sunset in the background. In the pre-production movie, a tank ran along the ground here as the characters gradually faded in and out in turn. As a side note, the female character to the far right wearing a hat is also Alicia.

The image illustrations were linked together with music and text added in to create the movie. This piece was specifically done for that purpose, with side-scrolling in mind, to provide a glimpse into the life and drama of the individual characters. This was my way of showing that this game wasn't just going to be about the action, but also about the drama. There is an unfamiliar face in the mix here... maybe it was an early version of Faldio? (Tabayashi)



THE BATTLE APPROACHES RANDGRIZ



Yep, that's an aircraft... (distant store) The Edelweiss you see here (in fact, it wasn't even named Edelweiss yet and was simply referred to as "Welkin's tank") was based on an image of a Sturmpanzer by Honjou. (Tabayashi)



VARROT

Her hairstyle is a bit different, but this sharp looking woman is an early version of Varrot. It is clear that they had plans for a capable female officer character early on.

As I recall, this image was fueled by nothing more than pure excitement and a willingness to run with it. I wanted to draw an image that would make people interested in the potential of the game and make them say, "I want to see this in motion!" (though I have to admit, half of it is just whatever I felt like drawing at the time...) Producer Nonaka was particularly smitten with these tanks, saying they resembled armadillos. (Tabayashi)



OPISOMETER

An opisometer is used to measure distances on a map. This image was the basis for the AP in the game. The opisometer actually existed in the game up to a certain point in development. (Tabayashi)

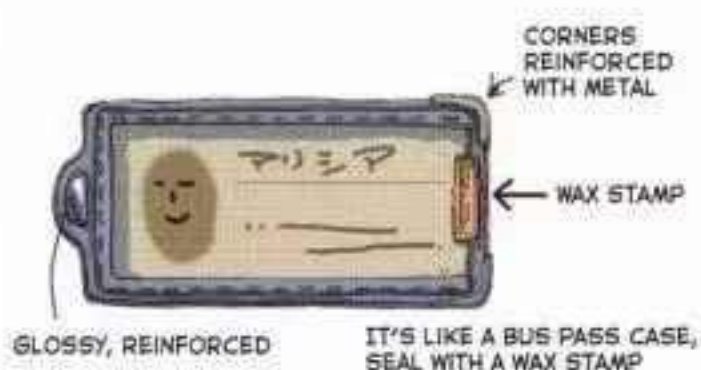
IMPERIAL TANKS AND MECHS





A GIANT AIRCRAFT!?

WELKIN'S GENTLE SMILE



NAME TAG

This is something I made for the personnel information interface during pre-production. It's not quite a dog tag, as it does include a photograph of the individual. The dog tags were designed separately, and actually make an appearance in the comic version. (Tabayashi)



In contrast to the previous image of Welkin, he has a very gentle expression here. Though this is far from the final version of the character, his core character concept clearly remained the same.



Similar to the image above, this was another one of those "want to do" scenes. It's an image depicting a situation (including the environment and costumes) that we wanted to see in the final game. (Tabayashi)

GENERAL

It appears they were planning to have a grizzled old general in the game to guide the younger troops. It is possible that this character concept was carried on in characters like Belgen, Largo, or General Kankunen.



A MOMENT OF TRAGEDY WITH WELKIN AND ALICIA



I did this illustration based on the director's thoughts that romance and tears are very important features in a project like this. Just to be clear, we didn't even have a general plot or story at this point, so this is literally just an image of the main character and what was supposed to be the main heroine in an ambiguous moment. Working in this way was actually quite fun. (Tabayashi)

WELKIN TRYING TO RESCUE ALICIA



Yeah, it's totally flying... in more ways than one. I have to admit I was totally against this idea, but the director pretty much forced me to draw this. (lol) Looking at it now, I still think I was right. Still, it may be necessary to go way over the top with bluffs like this in order to get a project approved... at least that is what I have come to believe. (Tabayashi)



CAVE WITH GLOWING BUGS

By this time, it was already established that Welkin would be the kind of guy who solves problems using his knowledge of nature. This is an image of Welkin leading Alicia through a dark cave, with only the behavior of the glowing bugs as an indication of where the exit may be. (Tabayashi)



VALKYRIAN POWER OUT OF CONTROL

Though the concept of Valkyrians had not even come up yet, this image shows Alicia trying to control the overwhelming power building up inside of her. This is yet another idea that survived to make it into the game.

Yes, it was probably a bit of a spoiler, but the fact that Alicia would have some kind of special power was revealed during the pre-production stage. Of course, Valkyrians didn't even exist back then, so the true nature of her powers was still a mystery. (Tabayashi)



COUNTLESS SHOOTING STARS LIGHTING UP THE NIGHT SKY

It's not that we had any particular plot ideas that involved shooting stars. The director simply said, "I want to see a romantic scene where Alicia and Welkin are standing next to each other. Give me something exciting, like a night sky filled with shooting stars or something." Or at least I think that's what he said. Still, just having an illustration like this accompanying the project proposal can really attract much needed attention... maybe. I may be a little biased here, but I like to think that we got our approval thanks to images like this one. (Tabayashi)

ROSIE

Though she may seem like an entirely different person, this is the stereotypical "big sister" of the squad. In other words, this is the early version of Rosie. Judging from her helmet and other visible equipment, it seems they were going for more of a realistic style at this stage.



Pre-Production

Character Designs

This is a collection of the earliest set of character design drafts. The images of the characters you saw on the previous pre-production pages were based off of these illustrations.

Pre-Production Version

Welkin

Being the main character and all, Welkin was the first character that I drew. I think this is from well before 2004, but to be honest I don't really remember... The tank operator knife and the zigzag stitching on the front of his uniform were ideas that spawned here. (Honjou)

Despite the fact that this character design was done very early on, Welkin is already geared up in a tank operator's uniform. This is no doubt a designing feat that could only be done by someone like Honjou. The weapon in his hand looks a lot more powerful than a signal flare, and may be something more akin to a stumpistol.



With a warhead in one hand, Alicia is suited up in a uniform that is very similar to Welkin's. Alicia and Welkin both appear to have an interesting tool at their waist that looks like a hammer-wrench hybrid.

Pre-Production Version

Alicia

At this stage, the main heroine's name was Alma (temporarily). She was designed as a tank operator just like Welkin, and that's why they have the same equipment. Compared to the final version of Alicia's character, this early version seems quieter and more feminine. I'm so embarrassed that everyone is seeing my old art... (Honjou)





Pre-Production Version

Varrot

Though she was always set to be the main character's superior officer, I think I was designing her as more of a kind and gentle elder sister type at this time. Her glasses, overcoat, and short cape were carried through the her final design. (Honjou)

The sword hilt peeking out from Varrot's side is a great prop that seems to suit a commander from this era very well. It is interesting to think that this approachable, kind elder sister character eventually evolved into a woman twisted by an overwhelming desire for revenge



NOT SURE WHICH HAIR STYLE TO GO WITH YET.

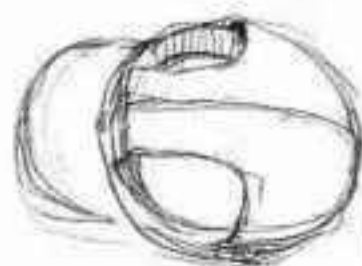


Bastian

(Pre-Production version of Isara)

Although "Valkyria Chronicles" is a fictional fantasy war game, I think the idea of races playing a key role was important considering the fact that the game was staged in a WWII Europe environment. I fully believe that the Bast Folk were the predecessors of the Darcsens, and that this character is an early version of Isara. This character's story was that she was joining the fight to preserve Gallia despite a physical handicap. The cat ears were something I added in order to make this minority race visibly distinctive, and was in no way a result of some secret fetish of mine... (lol) The Bast Folk were also going to have a powerful admiration of cats. They do in my mind, at least. (Honjou)

When the game was first announced, many people were under the impression that this game would be based in a historically realistic environment, so it is interesting to find out that there was such an extremely "fantasy" element to the game in its early stages.



EITHER
OR



SPECIAL
CAP FOR
BASTIANS



Pre-Production Version

Rosie

This is the character that later became Rosie. She always had freckles and red hair, but judging from her uniform and equipment, it seems she was always slated to become a shocktrooper. Personally, I really like the military dog with its face mask. (Honjou)

This Rosie's voluminous wavy hair makes quite an impact. The red hair and freckles are obvious traits that made it into the final character design, but could the fancy ribbon around her collar be what led to the final Rosie's fashion sense?



Pre-Production Version

Faldio

A classmate of the main character, and a fellow tank operator. He was set to be the "unemotional" character. As far as character design is concerned, this illustration heavily influenced Faldio's character development until the latter stages. (Honjou)

This is the character that eventually became Faldio, Welkin's best friend. He was initially designed to be a more gloomy, unemotional character whom nicknames like "Iceman" would suit quite well.



DON'T WANT TO ADD TOO MANY ACCESSORIES

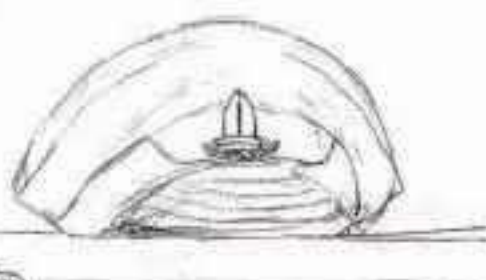




General

This guy was going to be Varrat's superior. I conveyed his high rank through the impressive shoulder pieces. He's the awesome kind of superior who gives all of the credit to his troops while taking the blame for any mishaps. This character's "veteran of the previous war" trait was carried on in Largo. I guess you could say this was a prototype of Damon? Though this general wouldn't have hindered Welkin like Damon did. (Honjou)

The reliable superior armed with the wisdom of age. The role this character was meant to play in the game was later divided up among the other characters, including Varrat.



Girl from Town

This little girl was supposed to be friends with Welkin, a sort of sidekick character that would always follow him around. That thing she's carrying is probably a pot of stew or something that she was taking to Welkin. I'm sorry, I really don't remember... these character sketches are from over five years ago. (Honjou)

Though it wasn't included in the final game, it seems they had plans for more interaction with the townsfolk at one point.

Pre-Production Version

Princess Cordelia

This is Cordelia, the princess of Gallia. It turns out she had that funny hat right from the beginning... if anything it got even crazier in the final version. (lol) I wanted to keep her away from the stereotypical "princess character," though I'm not sure if I succeeded in that respect or not... Personally, I quite like her design. (Hanjou)

Cordelia's hat is quite unique, and is not something you see in a lot of "western-style" domestic fantasy games. The unicorn's horn theme that was later used for the Vaklyrian lance is represented here as a dagger.



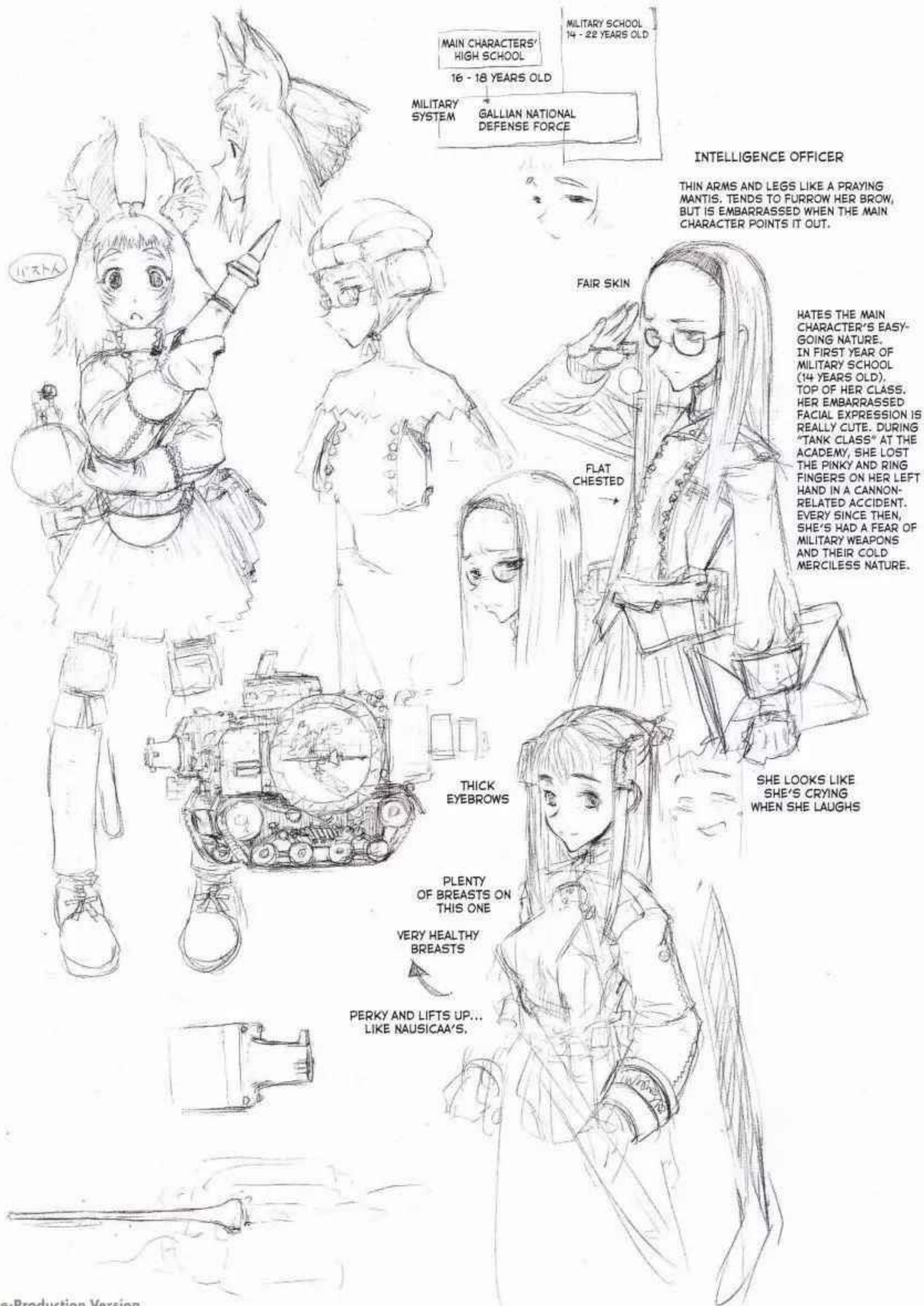
"I HATE USELESS GROWN-UPS..."
"I HATE USELESS MEN..."
ONLY NOTICES WELKIN'S LESS
APPEALING TRAITS AT FIRST AND
DISLIKES HIM STRONGLY
14 YEARS OLD

Aide-de-camp

Early on in development, the militaristic flavor of the game was so heavy that they even designed an aide-de-camp character. The typewriter she has by her side was most likely going to be used as a prop for typing up orders.

This character was going to be Varrot's aide-de-camp. She was a super smart girl who skipped grades in military academy. She was hoping for a job as a tactical planner, and always carries a map case around with her. She might have looked better with a few more accessories. My story idea for this character was that she'd be an elitist who looks down at the main characters until she begins to have a deeper understand and appreciation of them through the missions they experience together. I was a bit sad when I found out that she wouldn't be included in the game, but this character is pretty much an entire warehouse of my personal fetishes, so having her come to life in the game might have presented a different kind of problem for me. (lol) (Hanjou)





Pre-Production Version

Collection of Rough Sketches

What!? You're going to actually publish these as well!? ... I see. Whenever I am handed a project proposal, I tend to start sketching out random images in an attempt to get a grasp of this new concept and to also switch my mental mode over from whatever project I was working on previously. None of these can actually be considered productive work, but I have to admit I had a lot of fun with these. (Honjou)

Some fans will enjoy seeing rough concept art like these. Seeing "behind-the-scenes" materials like these can sometimes offer a glimpse into the mind of the developers and show us what they were trying to express through the game. As it is somewhat like having people take a peek into your mind, exposing rough sketches like these can sometimes be embarrassing for the artist, but this is a rare collection of art that really gives us a different perspective into the mind of Honjou.

Pre-Production Version

Image Illustrations

This is an early illustration that was done for "Gallian Panzers". It's a pretty boring piece, so I don't really enjoy seeing it again... This is the piece that really made me face the fact that I suck at coloring. I'm happy to say that I've gotten a lot better since then... at least I think I have... (Honjou)

With a castle growing out of the mountain and dark clouds filling the sky, this illustration gives us a sense of the massive world that was going to be the stage for "Gallian Panzers". The tank we see behind Alicia and Welkin was the early version of the main characters' tank. See page 362 for more details.





ALTERNATE VERSION OF IMAGE ILLUSTRATION

This is an alternate version of the image illustration you saw on the previous page. This was originally going to be the package art for "Gallian Panzers". I remember having a hard time figuring out how to fit the main character, the heroine, their tank, and the castle into the same piece. (Hanjou)

The two sketches below are the rough drafts of the illustration on the next page. The basic positioning of the characters didn't change, but the first draft shows the entire body of the tank, and it is also turned in a different direction. Could the butterfly perched on the tip of Alicia's slide rule be the conceptual ancestor of the spotted exodus butterfly from the Feast of All Spirits event?





This is the second of the early "Gallian Panzers" illustrations. This is probably my favorite of all the "Gallian Panzers" illustrations that I did: I initially had a blue camouflage pattern on the tank, but the characters kind of sank into the background, so I changed it to a sandy camouflage pattern instead. (Honjou)

A SHORT RESPIRE



SQUAD IMAGE (SEPIA IMAGE)

SQUAD SUB-CHARACTERS
LINE ART



This piece is really really old. I'm talking "pre-2004" old. I was only responsible for the line art, and someone else did the coloring. Yes, I suppose you could say this was a transitional period for us. Having this piece dug out from the dusty piles fills me with both nostalgia and embarrassment. The final version looks pretty calm and sedate. I think the girl sitting on the tank gun is cute. The grizzly old man next to the tank probably evolved into Largo later on. (Honjou)

SQUAD IMAGE



MAIN CHARACTERS LINE ART

Since the finer details are difficult to see in the colored version, we decided to include the line art of the main characters here. The level of detail is truly amazing. The girl holding the warhead seems to be of the same design as the early Alicia character on pages 343 and 350, which tells us that this was most likely a pre-production piece.



Pre-Production

Main Characters' Tank Designs

This is the tank that appears in the early concept art and presentation movie. It is the conceptual predecessor of Edelweiss, but is an original design by Honjou that came about well before the idea of "Valkyria Chronicles". We are told he based this design off of the Sturmiger tank.

COVER OF PITCH DOCUMENTS

GALLIAN PANZERS

Das Spiel der Mädchen,
die einen Heimat schützen
und die auf den Behälter fahren.

ガリアン・パンツァー 企画原案書

Gallian Panzers Project Proposal Guide

Genre: World War Romance

Consoles: PS2 (Possibly PC and PS3 also)

Release Regions: Japan / Asia

Target Market: Manga/Anime Fans, Core Players

2004.3.10 Sega WOW

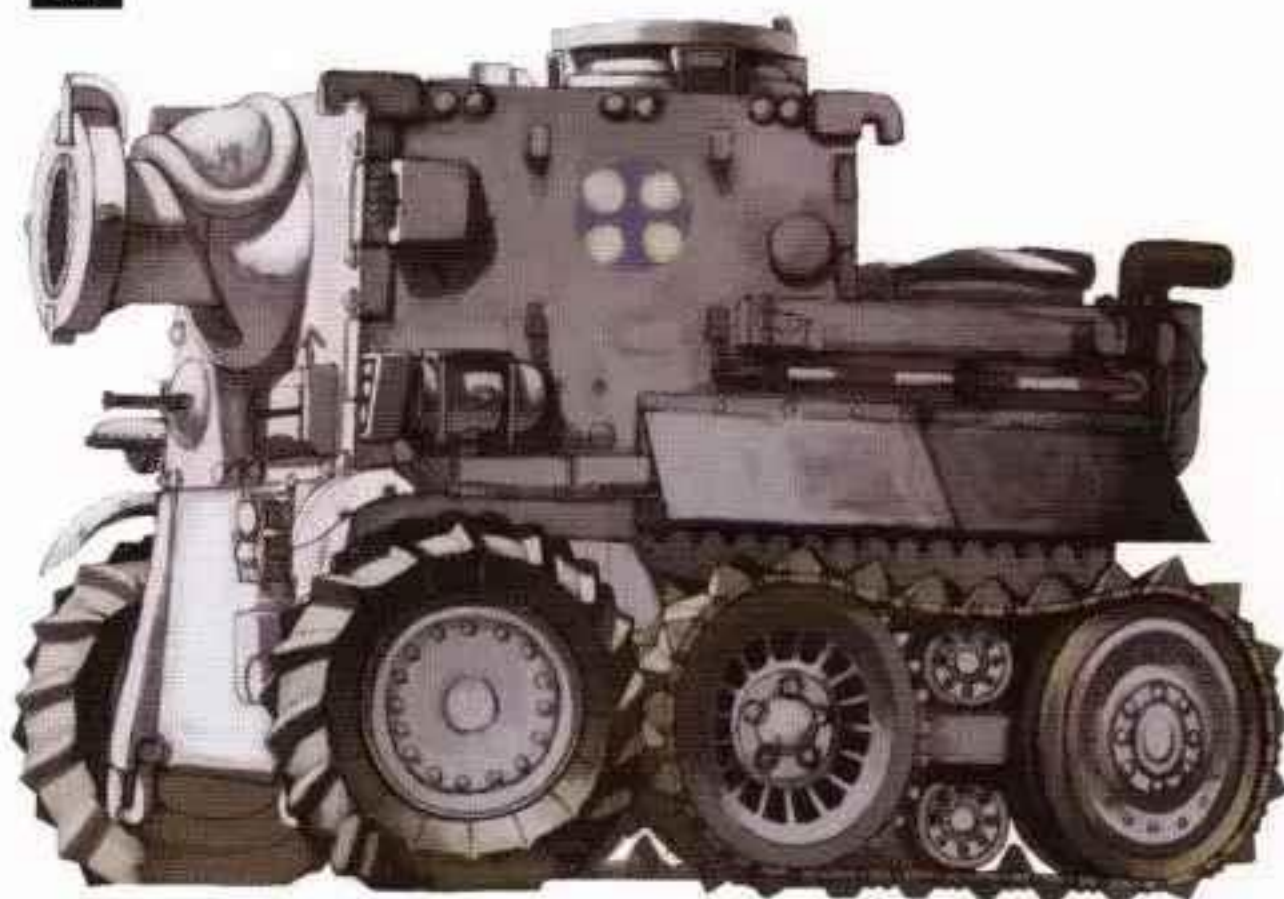


SEGA WOW™

This is a sort of mini Sturmiger that I drew a long time ago. When I think about the fact that the producer called on me only because this particular image caught his eye, I feel very grateful towards this little guy. (Honjou)

TANK CAMOUFLAGE PATTERN

#1-1



#1-2

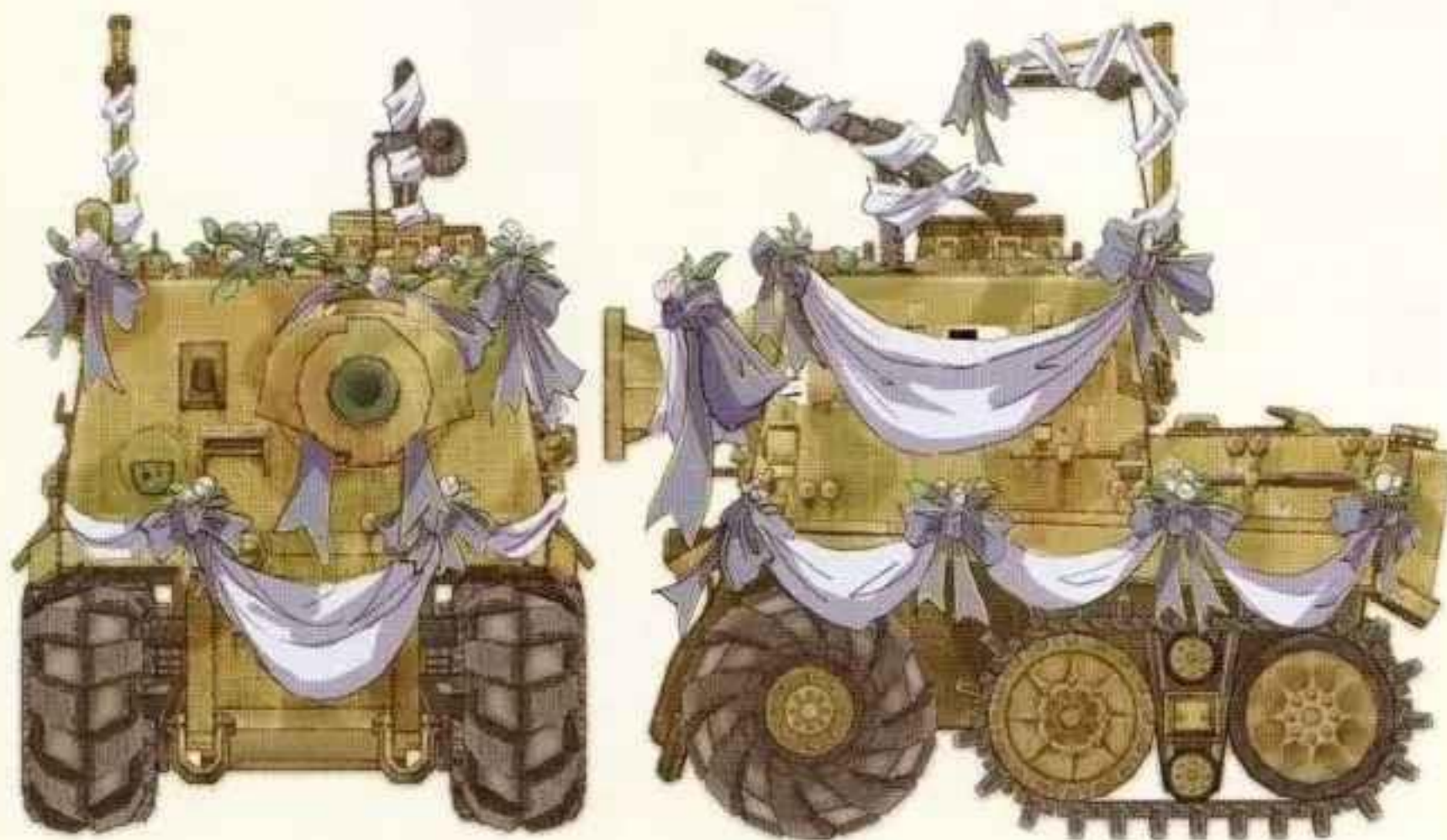


These are images of the Tiger in a German gray color and a winter camouflage pattern. I used the Sturmiger as a base for this design and added my own original ideas to it. The front half has truck tires, while the back half has a sort of mini tread thing going on. (Honjou)

WEDDING TANK

Early plot ideas had Welkin and Alicia getting married on top of the tank. Man, look at all those decorations... I don't really remember it too well, but I'm pretty sure it was a short notice thing where I was all, "Wedding!? Decorations!?" What the hell am I supposed to do!?" I don't think I really knew what I was doing. (Tabayashi)

Ribbons, flowers, and white fabric adorn the main characters' tank in preparation for the wedding. The tank is decorated in the same way that horse carriages and cars are decorated when used for weddings. As with the image of Alicia on page 85, these decorations were no doubt the work of the members of Squad 7.



CG SOFT CANVAS SHADING CHECK



Though it wasn't what we ended up using, we were experimenting with a program called Softimage XSI to see how it works with CANVAS shading. Though I did tweak it a bit, these are 3DCG images from a 3D program. Early on, we didn't have any "designers," and all we had was Producer Nonaka scrounging up volunteers like me to do the tanks and Iida to do the characters. Iida ended up being our character modeling team leader later on anyway. (Tabayashi)

SCALE CHART

This scale chart was made for pre-production reference. Compared to the CG images above and the illustrations that accompanied the project proposal, we can see that the main characters' tank is bigger here.



#2-1 CG for Shading Check



These 3DCG were the drafts for the final version on the left. Unlike the watercolor finish of the final image, the drafts along the right side are done in styles that are more familiar to the gaming scene.

#2-2 Normal Shading



#2-3 Anime Style Shading



This one is done in anime style toon shading that should be familiar to any anime fans out there. Styles like this one were probably done for comparison purposes.

Pre-Production

Scene Ideas

Though this wasn't actually used for any part of the pre-production, this is the storyboard that came together from one of the development team's brainstorming sessions. Though there doesn't seem to be much connecting one scene to the next, and the chronological order is also a bit vague, it does give us an idea of what the developers were hoping to accomplish.

These illustrations are by no means finished products, but are rather mass produced rough drawings that we used to record our ideas. The ideas behind these images are not refined in any way, so I hope you'll enjoy them as sort of an indication of the different plot points we had considered. I will leave the rest up to your imagination. (Tabayashi)

SCENE #1

The Tank Comes to Life

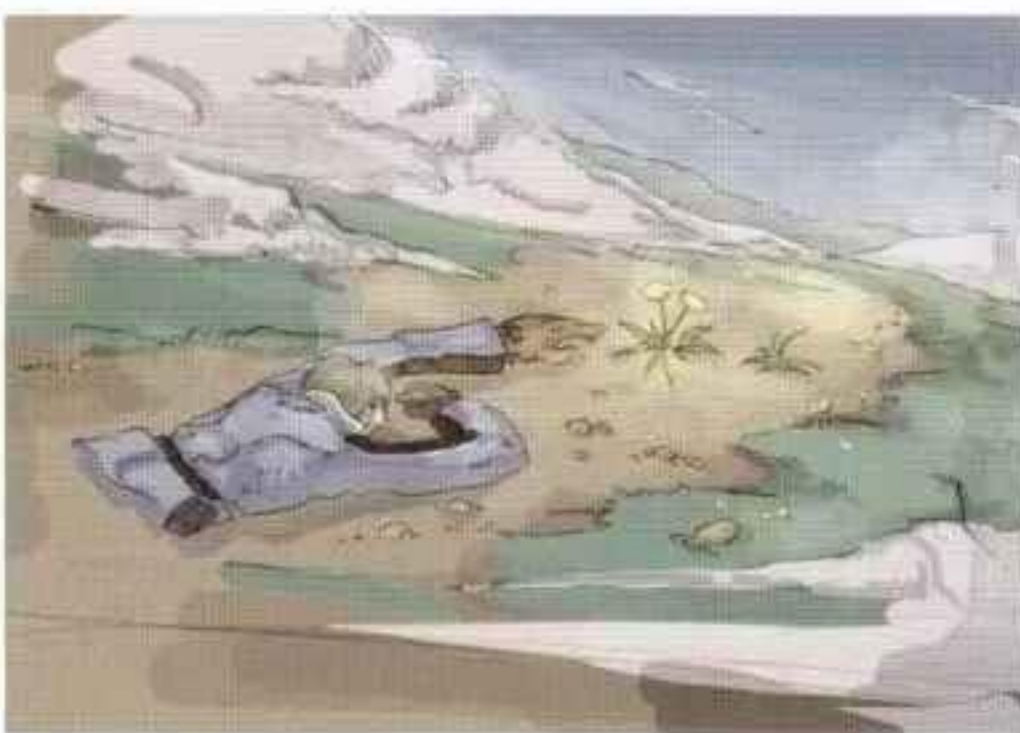
The engine rumbles to life and the tank moves out. As with the activation sequence of certain popular robot animes, mech lovers can't resist scenes like this. The development team's intention to give the fans what they like is no doubt a big part of the charm of "Valkyria Chronicles".



SCENE #2

Welkin Grabbing a Dandelion

During battle, an injured Welkin almost gives up on it all until he spots a small dandelion growing on the battlefield. The dandelion was later included in the game as Lion's Paw. It appears that the idea of dandelions in the game was very important, as one of the early suggested titles for the game was "Dandelions of the Battlefield".



SCENE #4

Valkyrian Power Out of Control

At this stage, the notion of Valkyrian Power did not even exist, but they did already have plans for Alicia having some kind of special power. Welkin seems to be helping her suppress this power. The explosion on the right probably evolved into the idea of the "Final Flame."





SCENE #4

Dandelion Cottons floating across the Battlefield

Could the redness of the background be due to surrounding flames? Dandelion cottons are gently floating through the air, heedless of the chaos surrounding them. The drained expression on Welkin's face suggests that these dandelions held the same sort of "new life even during war" sentiment as the Lion's Paw did later on.



SCENE #5

Alicia Fighting with the Giant Imperial Mech

Situations like this, where one girl goes up against a giant mech, are what fetishes(?) are made of. It looks like Alicia is challenging the mech with only a rifle in her hands. This doesn't seem to be too far off from the final version, as she does go up against Marmota with a lance and shield... The two images here look pretty similar while also being quite different. The one on the bottom appears to include a building that looks like Randgriz Castle.



SCENE #6

The Imperial Mech Attacking Alicia

This scene probably follows the one above. The Imperial mech attacks the tower, sending pieces of the tower and Alicia flying in every direction. Judging from the explosions coming from the mech, it seems like Alicia got her shots in as well.

SCENE #7

Alicia is Blown Away

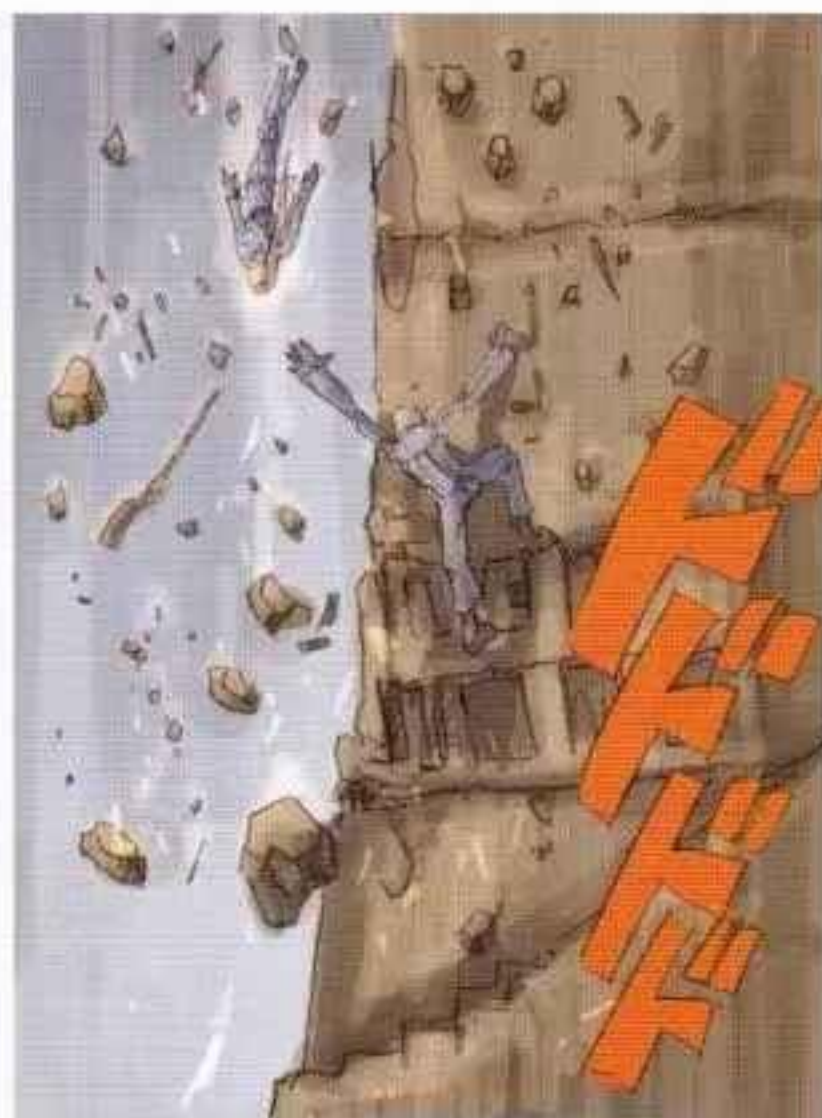
Alicia being blown away by the mech's attack. It's pretty safe to assume that scenes 5 ~ 9 are in chronological order.



SCENE #8

Alicia Falling

Welkin attempts to catch Alicia. As with scene #5, there seems to be two versions of this scene. The image on the left shows Welkin climbing the tower with the tank in order to reach Alicia, while the image on the right shows him climbing the tower without any help.



SCENE #9

Welkin grabbing Alicia

Welkin makes the miraculous catch. A ring made of a dandelion blossom can be seen on Welkin's finger, which indicates that the whole idea of flower wedding rings was in the works from this early stage.





SCENE #10

Main Character's Tank is Crushed

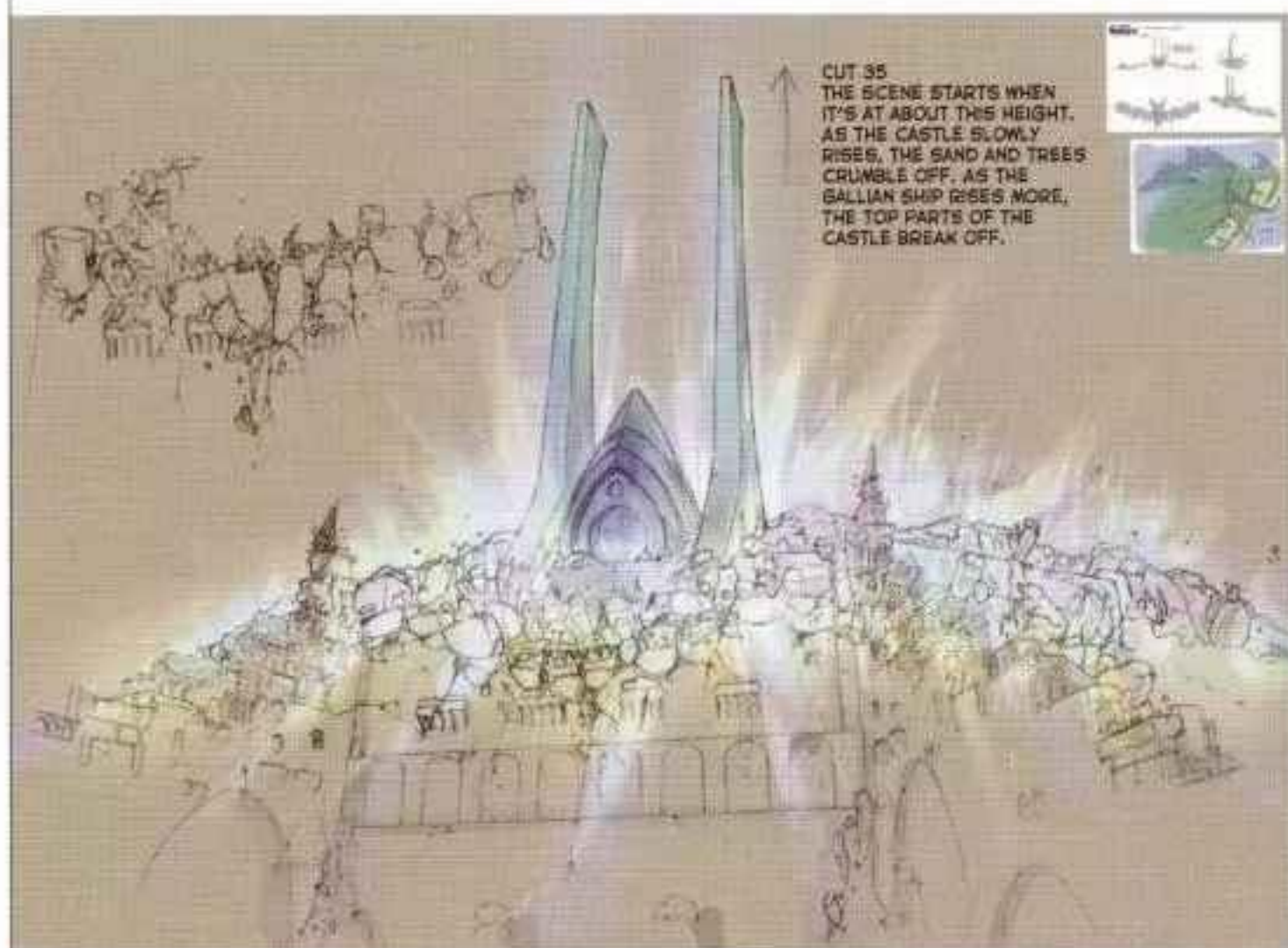
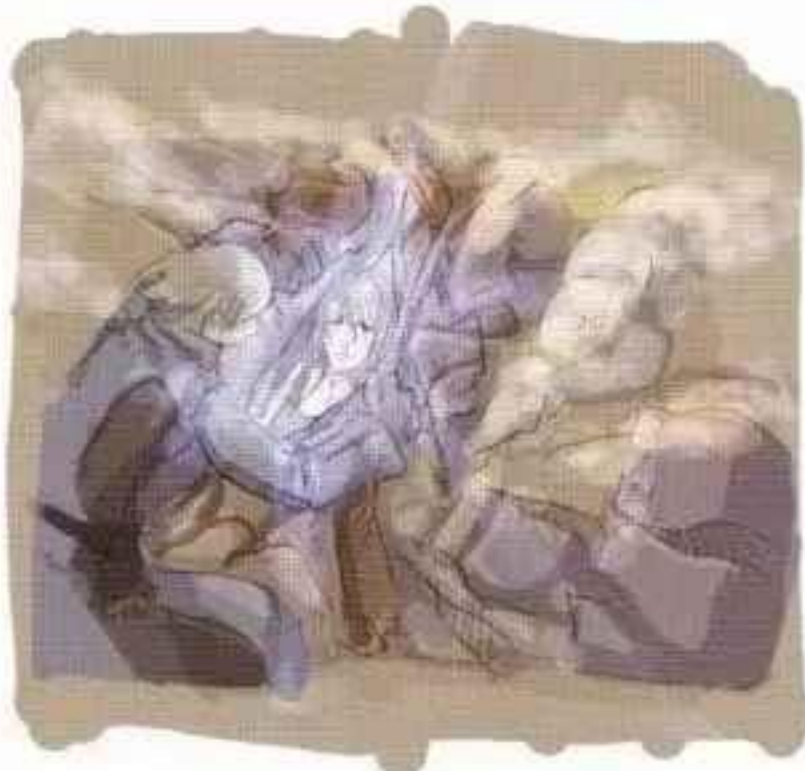
This image shows Welkin rushing in with his tank just in time to save Alicia from being stomped by the massive Imperial mech. Could this be an alternate version of the battle depicted in scene #5?



SCENE #11

Alicia Under the Debris

Welkin is attempting to dig Alicia out of a pile of debris, possibly broken parts of the giant mech we saw before? We see the members of the squad standing around, frozen in place by their sense of shock. Welkin fights off his comrade's attempt to hold him back as he feebly digs through the pile of debris. Alicia's body is emitting a mysterious light, as if to show Welkin where she is buried.



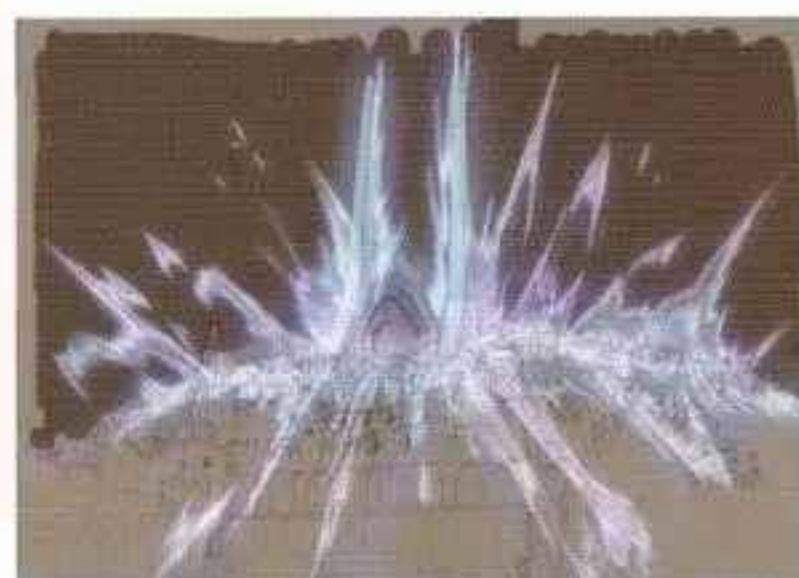
CUT 35
THE SCENE STARTS WHEN IT'S AT ABOUT THIS HEIGHT. AS THE CASTLE SLOWLY RISES, THE SAND AND TREES CRUMBLE OFF. AS THE GALLIAN SHIP RISES MORE, THE TOP PARTS OF THE CASTLE BREAK OFF.



SCENE #13

Gallia's Castle Rises!

This is probably one of the most surprising ideas recorded within this set of images. Though it wasn't to this level of fantasy, the basic idea that the final "big weapon" would be hidden within the castle in some way was something that was used in the final version of "Valkyria Chronicles".



Pre-Production

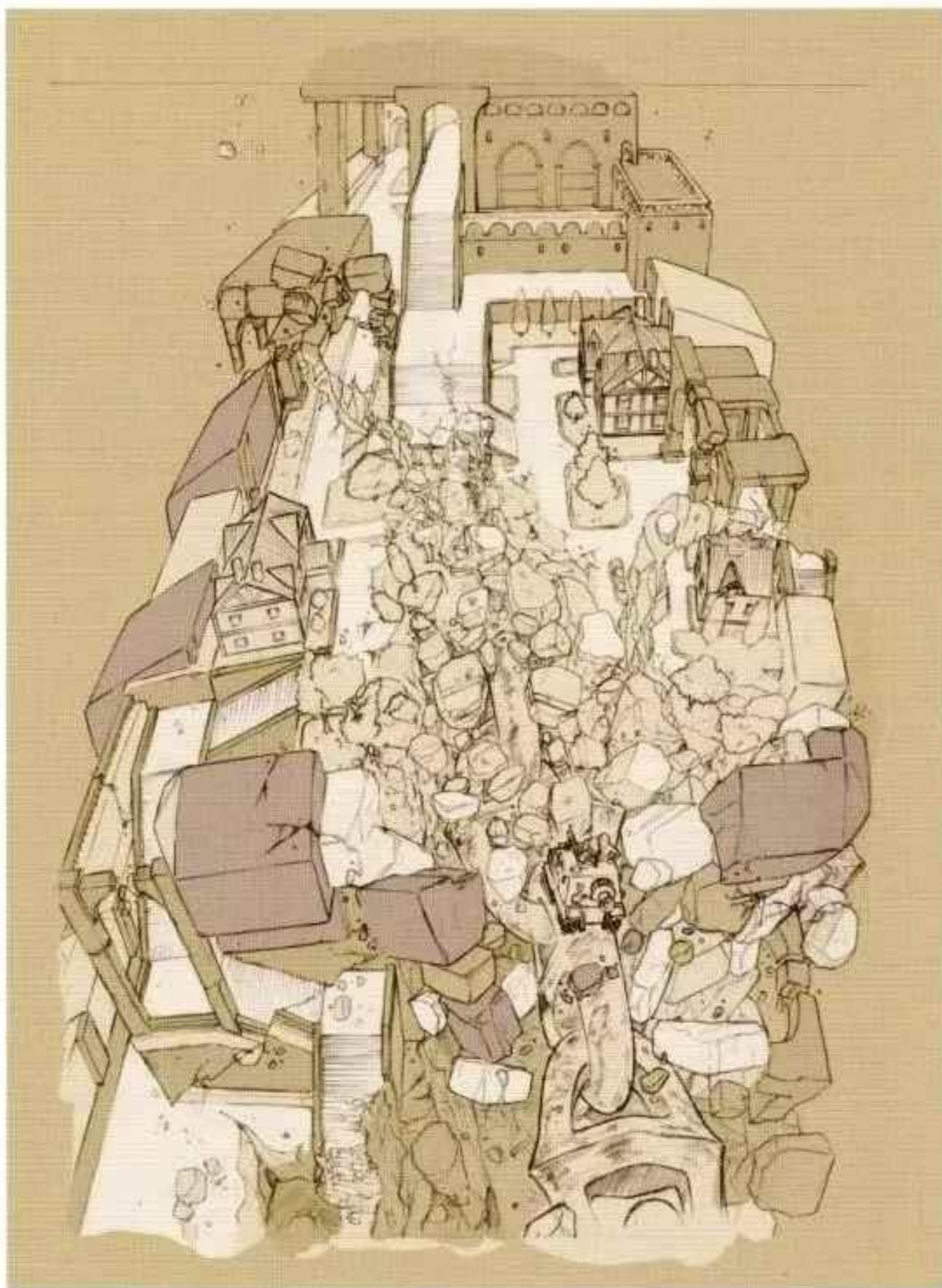
Early Plot Concepts

These plot concepts were the foundation for the image illustrations and scene ideas that were explored on the previous pages. These were the ideas that came before the earliest conceptual stages of development. Though these are nothing more than a collection of independent ideas, they do manage to convey the developer's thoughts and the general atmosphere they were going for.

The Ground Cracking

The ground is cracking open, exposing a massive chain (attached to an anchor, perhaps?). The main character is riding his tank along the chain in this image. One can't help but wonder what this chain was attached to.

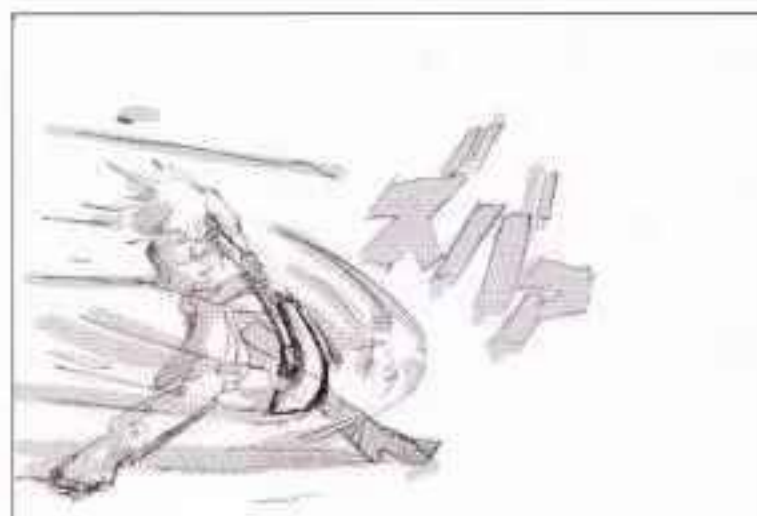
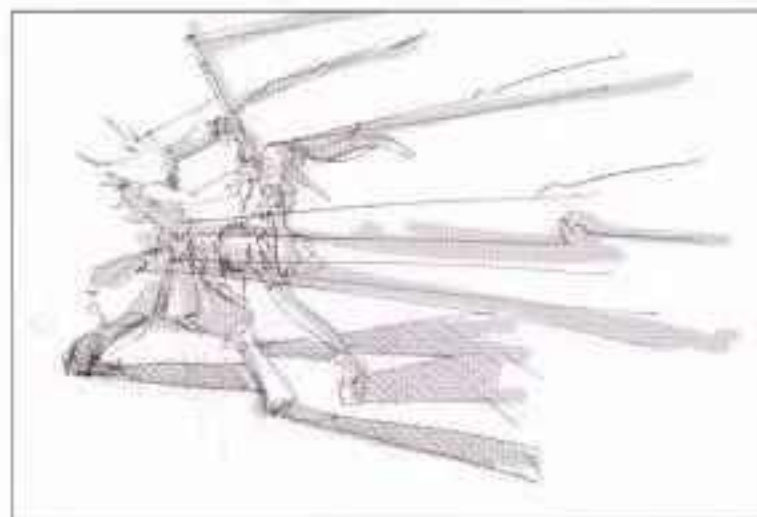
Yeah, this idea was totally and utterly dropped from the final game. It was going to be part of the final spectacle. The main character is riding his tank towards us, avoiding the debris and following the giant chain. (Tabayashi)



Images of a Valkyria

These images already show the "Valkyria" deflecting enemy fire. The idea of the tank shooting forth shells imbued with the "special power" was based on the plan that Alicia would be the one driving the tank.

BATTLE IMAGES OF A VALKYRIA



VALKYRIAN WEAPON



I wanted the Valkyria's actions to be awesome. Before we came up with the idea for a lance, I had prepared something like this for the Valkyria to use. As for the deflecting of enemy fire, I thought it would be so much cooler to see the Valkyria physically deflecting attacks instead of just having a massive explosion and saying, "... but the Valkyria survived!" (Tabayashi)



SPECIAL ATTACK



This was an idea for a powerful tank attack as a result of the ammo being imbued with Valkyrian Power. (Tabayashi)

Early World Image

These images were done to solidify the concept behind the world of "Valkyria Chronicles". These images were actually used for the final game, but we can see that the general flavor of the world was already established. A tank bearing a flag rumbles through an agricultural landscape with a windmill standing to one side. There is also an image of a waterfall tumbling down a cliffside, at the base of which is what appears to be an early Randgriz Castle with a built-in water wheel.

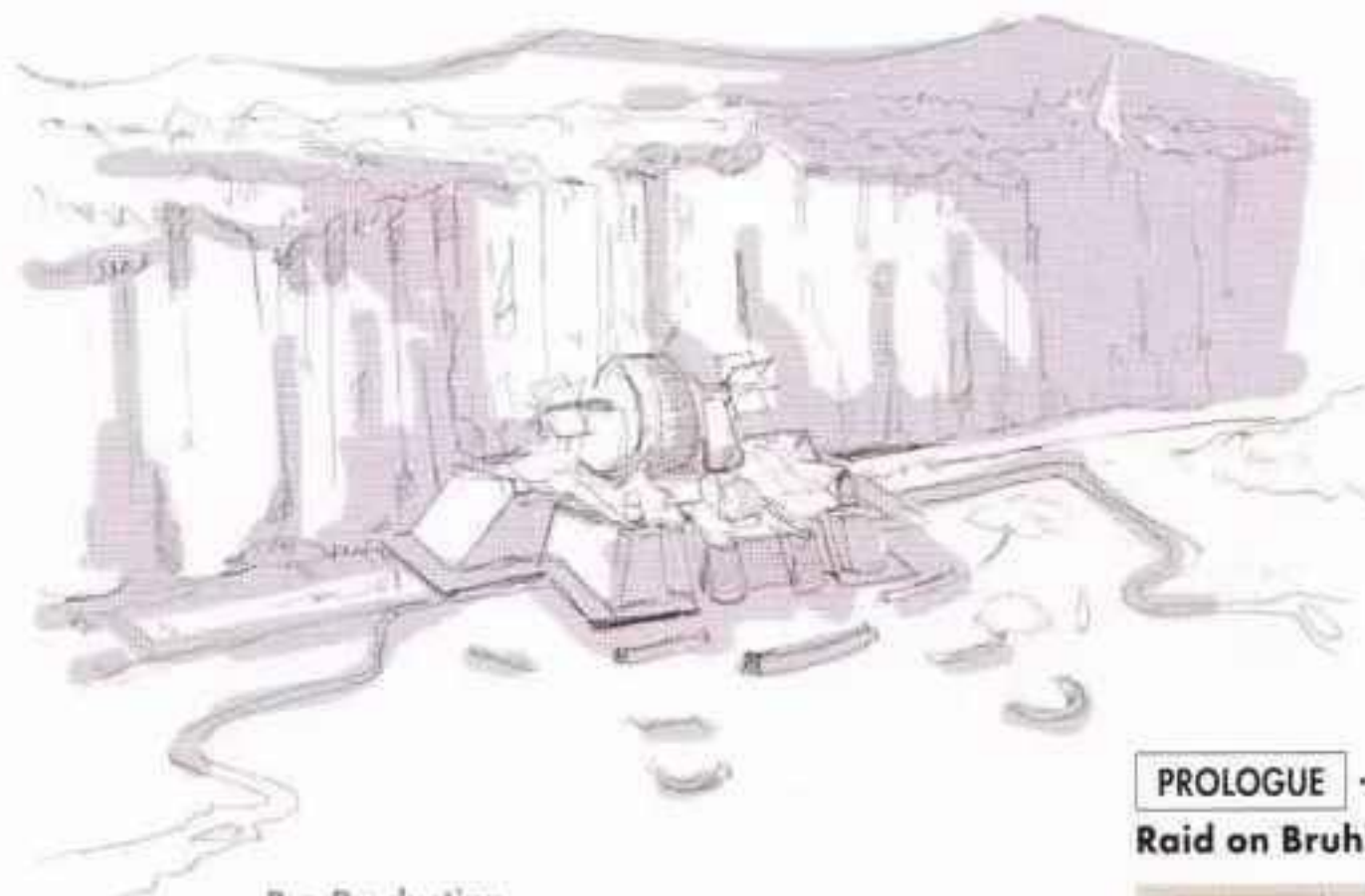
GALLIAN LANDSCAPE

This was going to be one of the first scenes of the game, with an Imperial tank tearing through a peaceful country setting. This image didn't have a strong enough impact and was eventually dropped, but I liked the idea of a rather quiet beginning to a war as opposed to the jarring atmosphere of a sudden and violent raid. (Tabayashi)



RANDGRIZ CASTLE

I can't remember how many variations I did of this. I was trying to come up with an interesting idea, and must have gone through around 10 different takes on this "water wheel next to a cliff" idea. They were all rejected. (lol) (Tabayashi)



Pre-Production Imperial Invasion Route

Though there are many obvious differences, the idea for the maps shown on page 247 was already in the work at this stage. The year, names of locations, and number of stages are not very familiar, we can see that the general flow of the story did not change much.

PROLOGUE1943.3 Raid on Bruhl



CH 11943.3 Squad 7 is Formed



CH 21943.4 Liberation of Sebieenne



CH 31943.4 Gallia - Internal Strife



CH 41943.5 Songs of War



CH 51943.6 Naggiar Campaign



CH 61943.7 Reclaiming Borders



CH 71943.8 Retaking the Fortress of Gulgovia



CH 81943.9 Battle for the Capital City



FINAL1943.9 Final Battle



Pre-Production

Presentation Movie

This is the intra-office presentation movie that was created based on the image illustration covered so far. For the movie, the title had already been changed from "Gallian Panzers" to "Valkyria Chronicles". The CG looks quite different from what CANVAS produced later on, but the art looks quite finished, and the general flow of the story is easy to understand. The storyboard for the movie is included along the side of the pages.

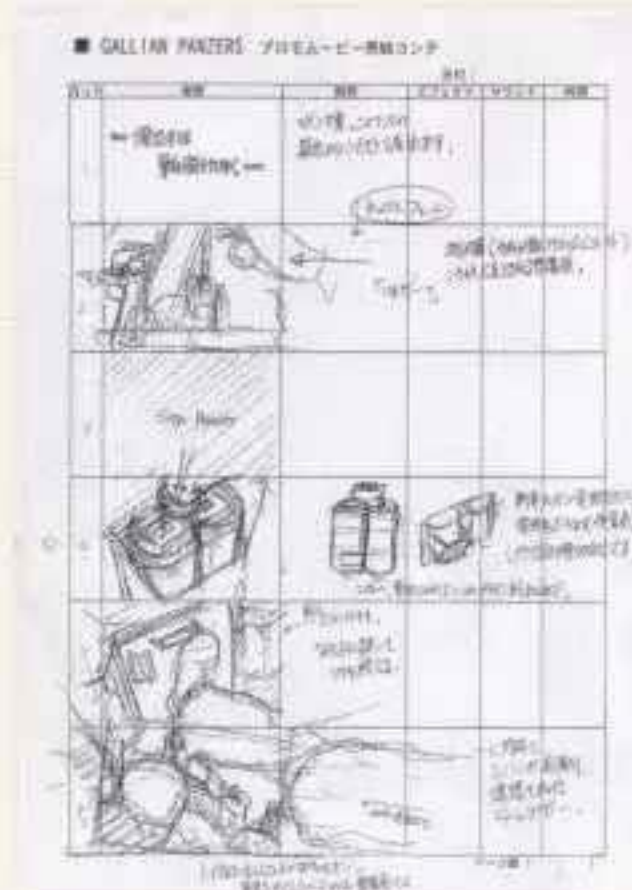


Sakimoto's music was already in use for this movie, but the characters' voices were done by members of the development team, giving it a very "homemade" feel.

STORYBOARD COVER



#1-1



#1-2



Aside from the movie that was just a bunch of image illustrations strung together, we also made a more proper presentation movie. In fact, some of these cuts were actually used in the promotional movie as well. This thing is absolutely filled with the various ideas that the team members wanted to accomplish with the game. Instead of explaining each part in detail, I think I would prefer to let the viewer's imagination fill in the empty spaces between the lines. (Tabayashi)

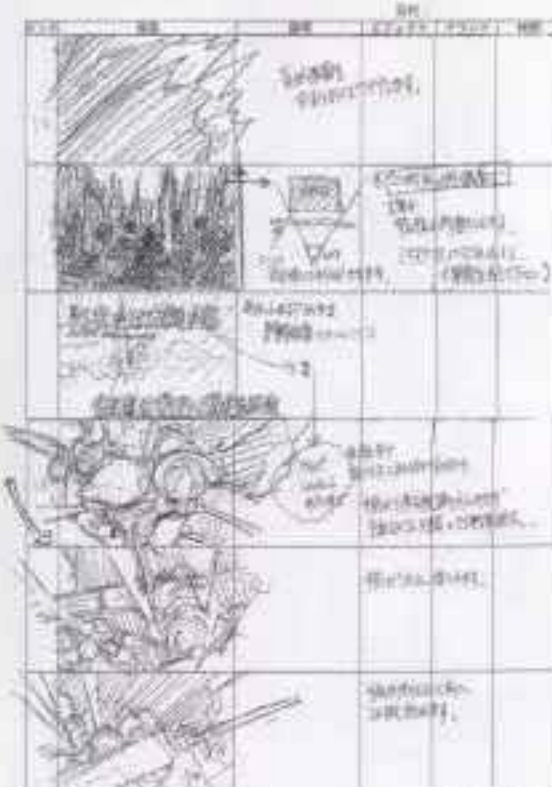
#1-3

■ GALLIAN PANZERS プロモムービー最終コンテ



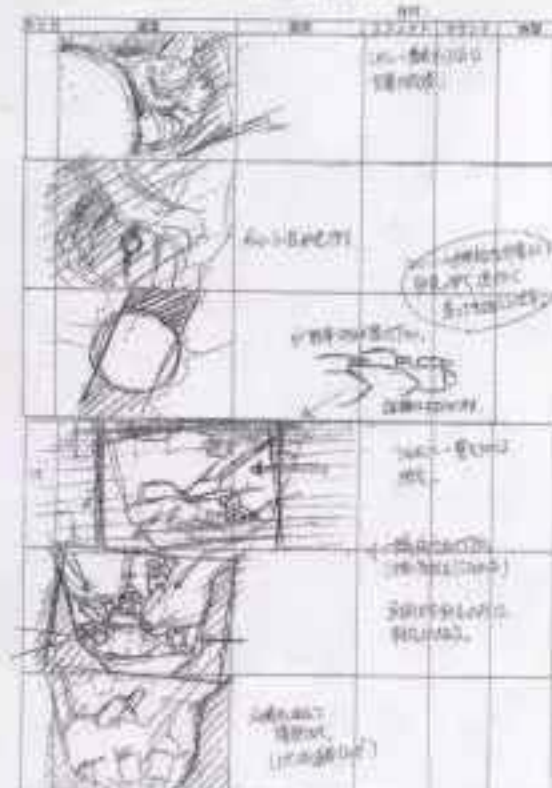
#1-4

■ GALLIAN PANZERS プロモムービー最終コンテ



#1-5

■ GALLIAN PANZERS プロモムービー最終コンテ



Though the general atmosphere of the world is the same, the year and the physical location of Gallia differs from the final game. At this stage, the anti-tank lances weren't launched, but were more like normal lances in that the soldier needs to force it through the tank's armor before activating the time-delay bomb inside it. (Tabayashi)



欧州の小国ガリア



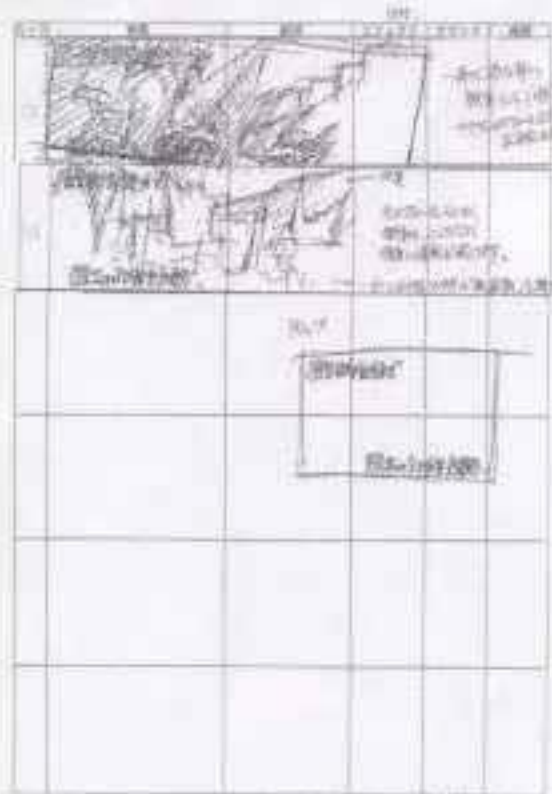
Though the scenes depicting the commencement of WWII and the Empire's invasion include a lot of anti-tank lancers, they still strongly resemble the Imperial invasion scenes used in the final version of the game.



In contrast to the bloody scenes of the Imperial army, our introduction to the militia is somewhat more peaceful and calming. The illustration we saw earlier of Welkin and Alicia in a cave was used here.

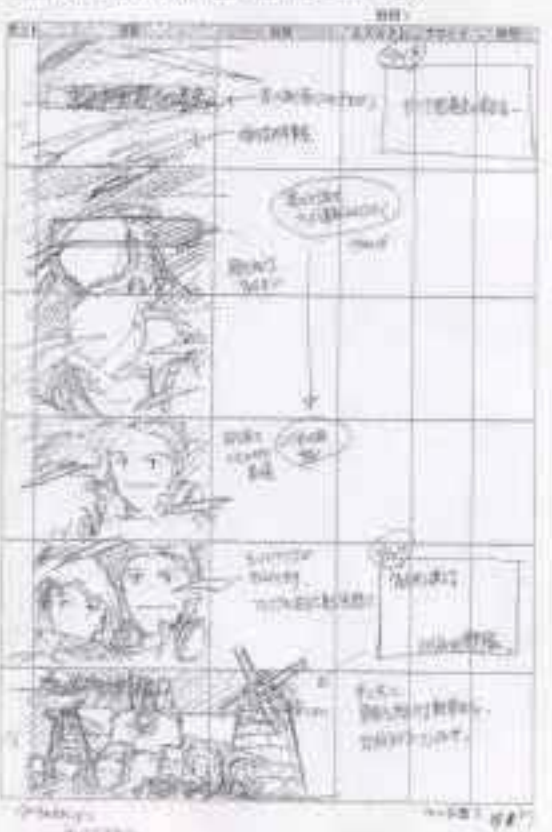
#1-6

GALLIAN PANZERS プロモムービー用絵コンテ



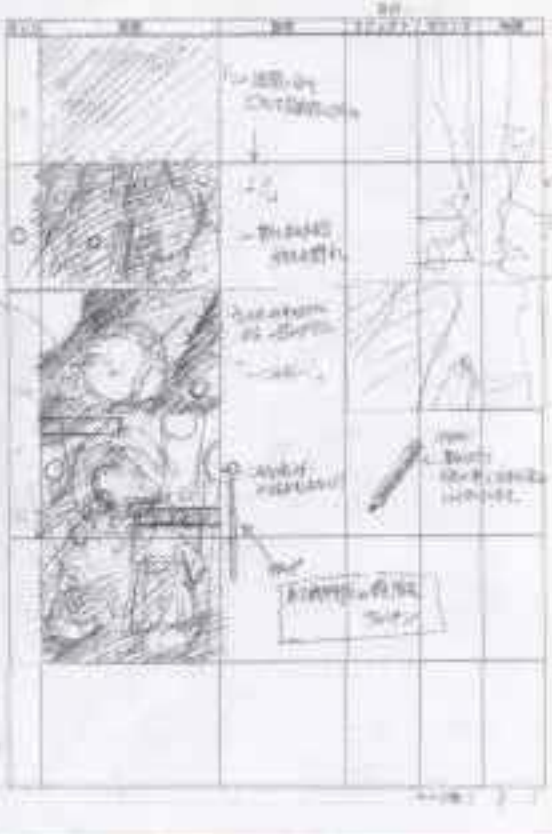
#2-1

GALLIAN PANZERS プロモムービー用絵コンテ



#2-2

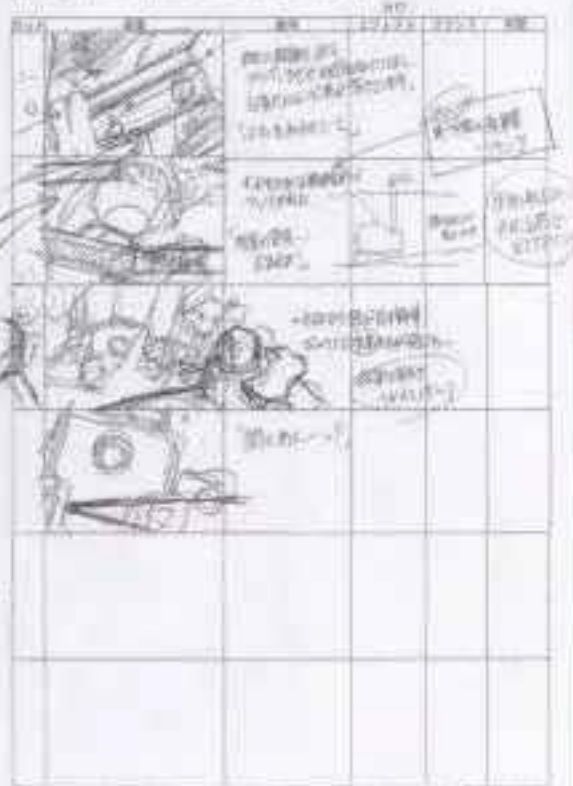
GALLIAN PANZERS プロモムービー用絵コンテ



Welkin and Alicia's faces are still works in progress. After seeing the gap in the balance between the 3D images and the 2D images, we spent a lot of time debating and troubleshooting the visual aspects of the game. (Tabayashi)

#2-3

■ GALLIAN PANZERS プレモムービー最終コンテ



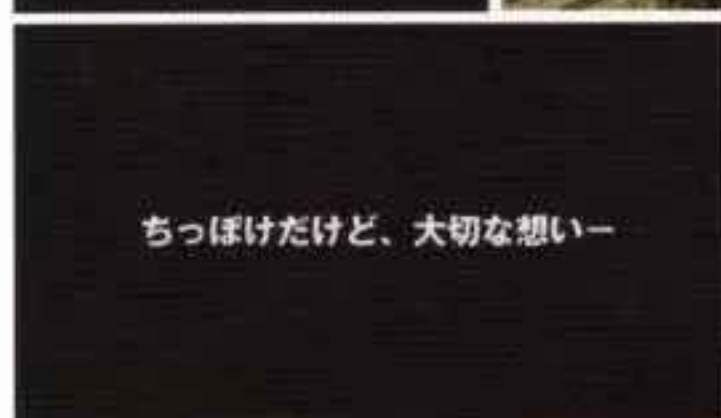
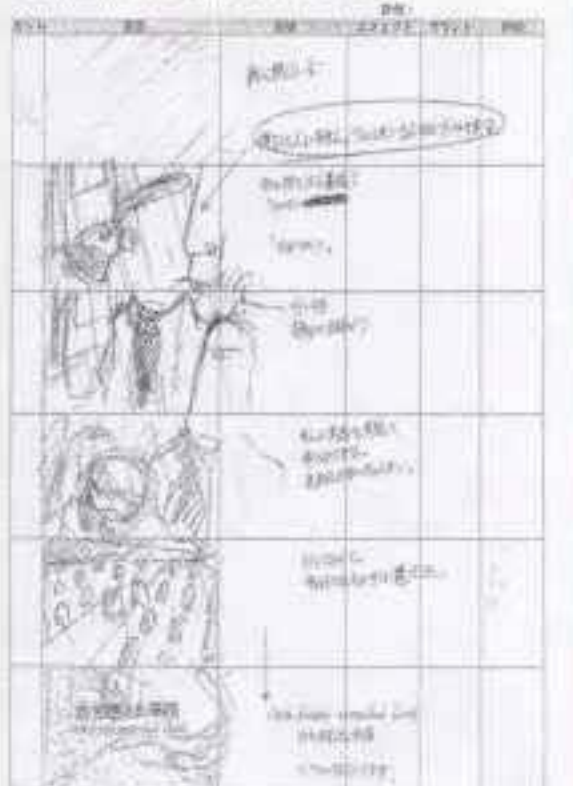
#3-1

■ GALLIAN PANZERS プレモムービー最終コンテ



#3-2

■ GALLIAN PANZERS プレモムービー最終コンテ



Early on, Alicia not only performed the duties of a scout, but was quite skilled with her slide rule as well. She had a cute little sticker of a pig on her slide rule, and that's probably where Hans came from. (Tabayashi)

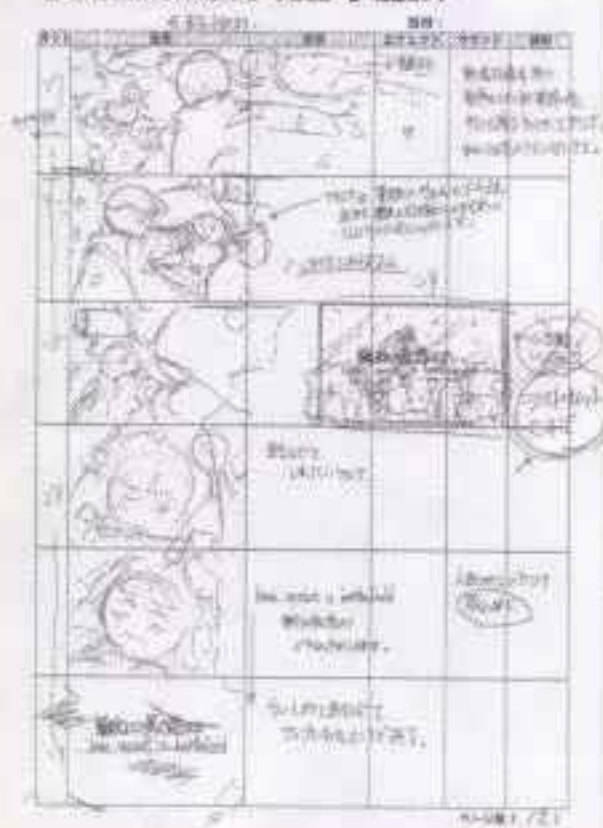
The movie includes the scene where Welkin crosses the river in his tank. We see Alicia getting a fix on their location using her slide rule as the water of the river pours into the tank. The storyboard includes a line of Alicia's dialogue that reads "... then I just line up the pig, and..." which suggests that she had to come up with her own unique system for reading her slide rule.



Seeing this movie now, it is clear that the theme of the game was carried over into the final release very well, regardless of the various changes that it went through.

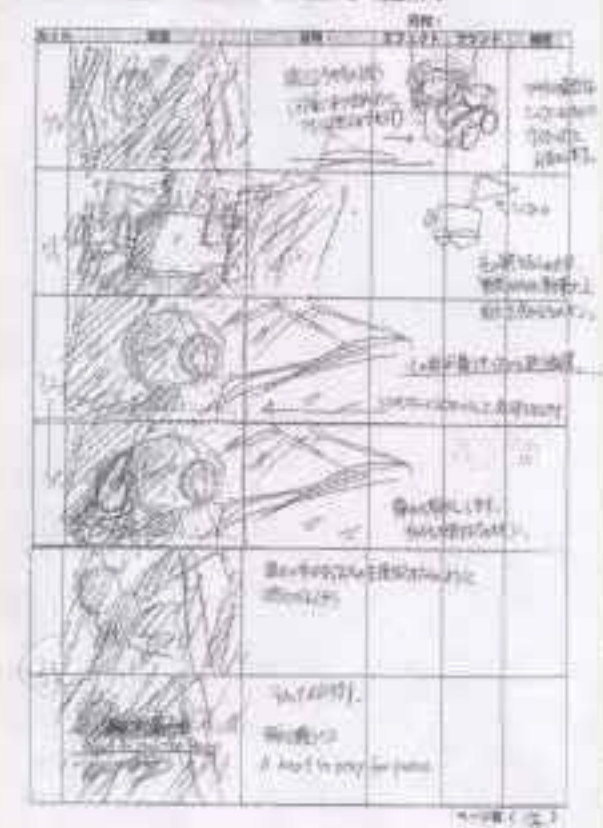
#4-1

■ GALLIAN PANZERS プロモムービー用絵コンテ



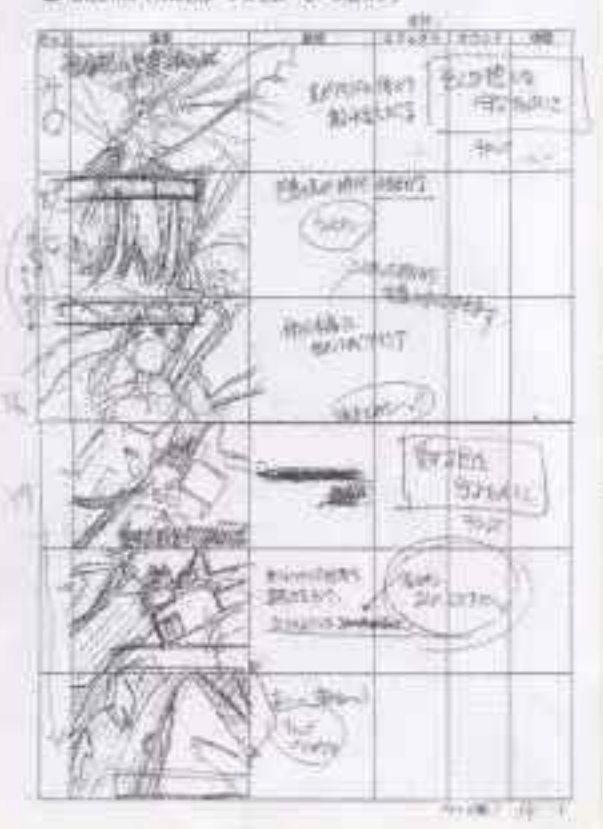
#5-1

■ GALLIAN PANZERS プロモムービー用絵コンテ



#5-2

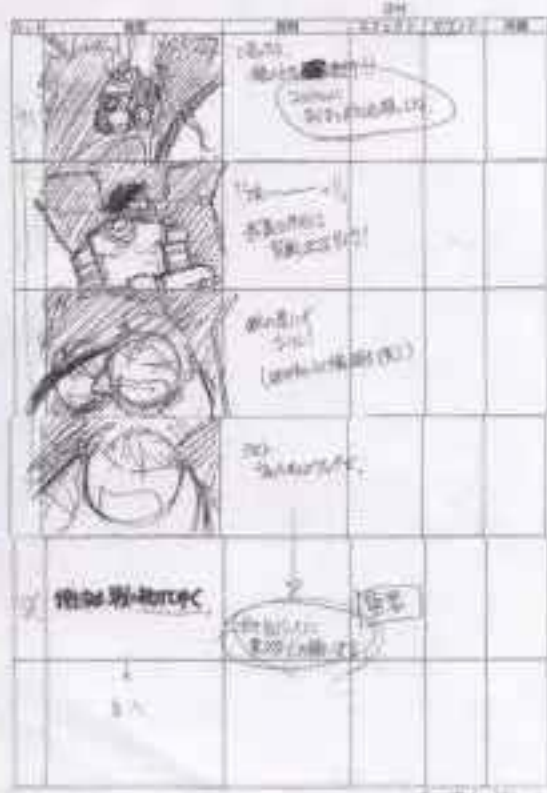
■ GALLIAN PANZERS プロモムービー用絵コンテ



We included the "battlefield wedding" to show the direction we wanted to go in with the game. There was also plans for Alicia's Valkyrian Power reacting to something hidden under Randgriz Castle. (Tabayashi)

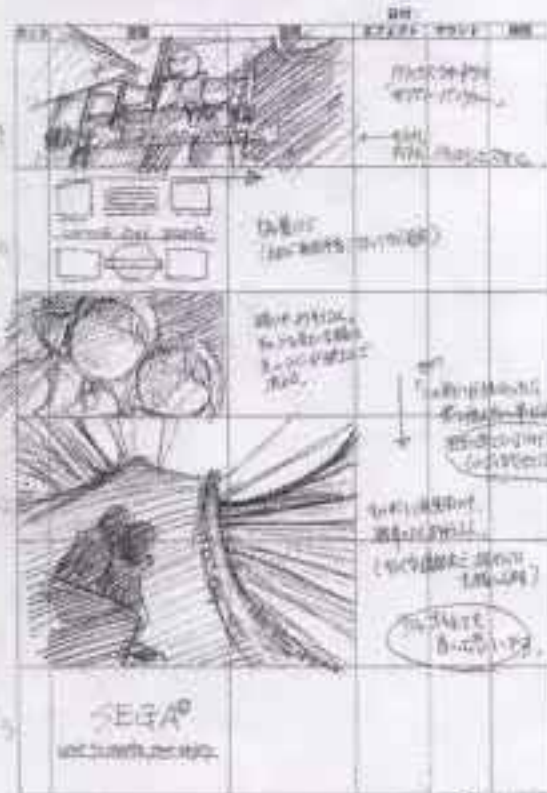
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GALLIAN PANZERS プロモムービー用絵コンテ



#6-1

GALLIAN PANZERS プロモムービー用絵コンテ



Early Presentation Movie

An even older version of the presentation movie exists. This one isn't a proper CG movie, but is more like a slideshow of the illustrations we saw starting on page 342. The scene where the main characters' tank appears is all done in 3D, including the components of the town in the background.



Pre-Production

Early Screenshots

These screenshots were taken from the game when it was still in development. The fact that Alicia, Welkin, and their tank are still represented by the early versions of themselves goes to show how established the game really was during the early stages. Though there are many differences, including the tank itself, as well as the appearances of Emile and Oscar, we can see that the flavor of the art style has not changed very much.



The polygon models look quite close to the finished product, and the colorless border around the edges of the screen were already being used.

Early Cutscenes

The game was already set to have theatrical cutscenes. Though the 3D models used here aren't the ones that were used in the final game, they still have the polish of a finished product. The characters' images and the CANVAS art style were not changed overly much. This was most likely how the development team confirmed the sequences of the cutscenes for the game.



Explanation of the World

This was going to be the first event of the game. Welkin and Alicia were going to set the stage by discussing their current situation. Book Mode had not been incorporated yet.



Alicia and Welkin

In a scene that closely resembles that actual opening sequence of the game, Welkin and Alicia ride in on a tank. Though they seem to get along quite well in the final game, here they are depicted as having more of a love/hate relationship. Welkin's relaxed and easy-going ways are reined in by Alicia's strict gaze.



Welkin's... Charge...?

After a short discussion regarding dinner, Welkin simply walks into town without even getting back into his tank. His dialogue suggests that he might have some kind of plan, but his highly unusual methods clearly marks him as the "good ol' Welkin" that we know from the game.



Early Battle Scenes

This is something akin to the battle mode of the game. Looking at the screenshot suggests a play style that is more like a simulation RPG than a action game, where the units would move around and attack on a broad map. Many prototypes like this one had to be experimented with before they were able to settle on a

style for the finished product. With all the parts that remained the same sitting next to so many parts that were changed dramatically, seeing these older versions really gives us insight into the process (and stress?) that the development team had to go through.



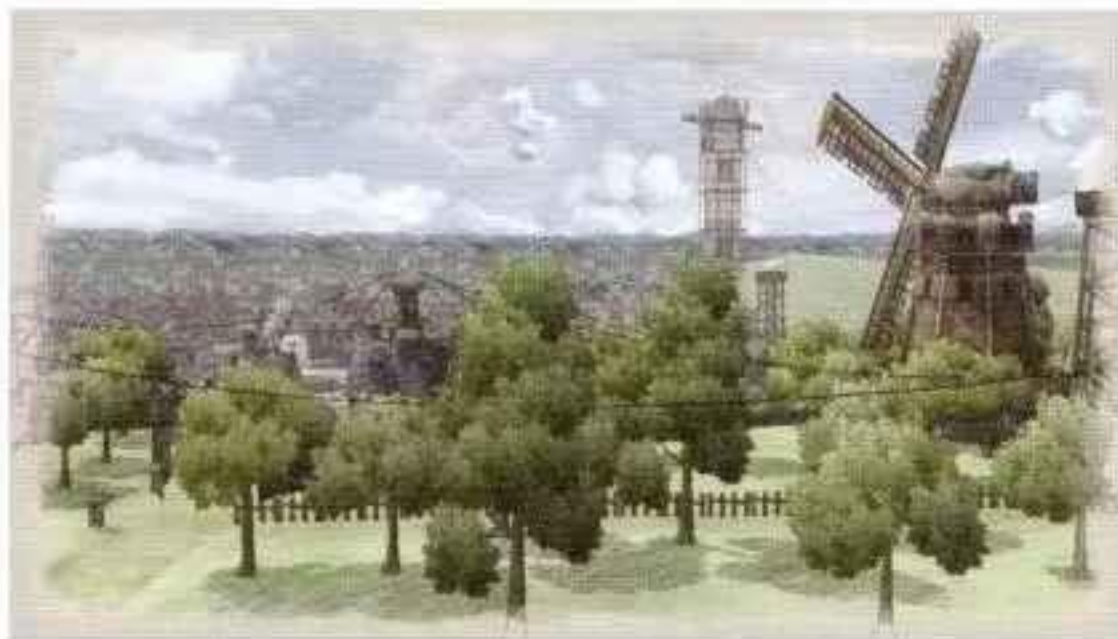
Early Tactical Map

This is probably the equivalent of the "Briefing" sequence in the final game. This map seems to show the Imperial invasion, and the development team was probably trying to figure out how best to explain the tactical situation to the player.

Early Battle Map

This town was entitled "Bordertown," which suggests that it is an early version of Bruhl. The windmill and the town square look a lot like the Bruhl we know, but the overall look of the buildings and the network of power lines give it a very different feel. The power lines are a result of the early concept that this world would mainly be running on electricity (see pages 289 and 322). Another big difference is the building that looks like a church. In the final game, no other religions seemed to exist aside from the faith exercised by the worshippers of Valkyria.

THE VIEW FROM ATOP THE HILL OUTSIDE OF TOWN

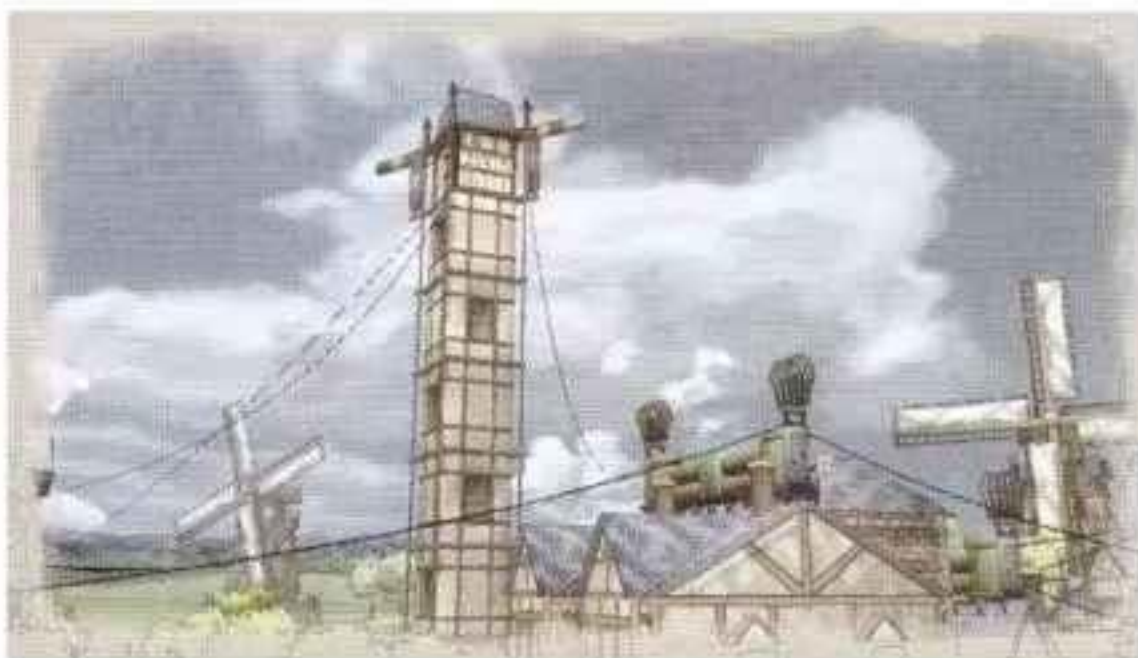


There are trees growing everywhere, from within the town to the hills outside of town. There are even some stores that have set up patio areas in the town square.

PANORAMIC VIEW OF THE MAP



SIGNAL TOWER



This signal tower was one of Hanjou's ideas. It most likely replaced something similar to the international maritime signal flags in this world. Many items like this tower were designed to give the world of "Valkyria Chronicles" a certain fictional charm.

WINDMILL



This may look like just another cute windmill standing in a peaceful countryside setting, but it actually doubles as a cannon when necessary (see page 323).

Early Command Mode?

This mode is like the Command Mode in the game, allowing the player to get a bird's-eye view of the area in order to locate both allied and enemy troops. This style is more similar to your average simulation RPG in that it allows you to view the actual stage map, which offers more specific details and information. The locations of enemy troops were not initially revealed, and if you had to encounter them already, they did not show up in this view. The cursor used in this mode is shaped like an opisometer, which was sort of a play on the idea that you could figure out how many APs you would burn by measuring the distance you wanted to move.

BIRD'S-EYE VIEW



Can Change Views?

There appeared to be more than one perspective, from the "Target Mode" view included in the final game to the bird's-eye view of the entire map.



FIRST-PERSON VIEW



NON-VISIBLE ENEMIES

In the early stages, the movement of enemy troops you had not "discovered" yet were represented by sounds and icons, which would give you a general idea of where they might be coming from. This was all part of the trial and error process of development.



Action Mode (Movement)

When moving a unit, you did not directly control them, but rather used the opisometer cursor to indicate where you wanted them to move to, and the unit then advanced to that position. The screenshots show that AP was already being taken into consideration.

Though we did our best to match the body proportions of the 3D model to the concept art, we noticed several issues with movement once we saw the models in action. So even at this stage, we were constantly having to play the trial and error game to get things right. (Model Part: Iida)

INFANTRY MOVEMENT SCENE



TANK MOVEMENT SCENE



Even while your unit was moving, you could use the B button to cancel the action. This was probably used for cases where you noticed an enemy unit while passing by a certain area. This function would allow you to alter the course of your units in order to engage the newly discovered enemy. At this early stage, they did not have enemy search lines yet, but the enemies in the areas you already explored were indicated by red dots on the mini map at the bottom right corner of the screen.

Action Mode (Shooting)

The battle system is a pretty core component of this game, but it was quite different early on. They did not even have CPs yet at this stage, and the battle system did not allow for the third-person shooting style that "Valkyria Chronicles" came to be known for.

Shooting Scene

All attack scenes were shown from the front, which was the most visually appealing angle. As with most simulation RPGs, the attacking motions were done automatically, just as the movement sequences were.

SHOOTING ACTION



Emile taking a shot. He goes from a standing position down to one knee before firing at the enemy. As with the other characters, Emile's model here is based on an early version of himself (see page 190).



ENEMY AMBUSH?



There is an Imperial soldier in the foreground here, while other Gallian and Imperial troops can be seen in the back, on the other side of Emile. Judging from Emile's drained HP gauge and the displayed sound effects, it is clear that there is some kind of action going on here. Perhaps this was an early version of the "intercept attack"?

ENEMY'S REACTION



Even the enemy's reactions are accompanied by visual sound effects. These were also part of the pre-production movie, and suggest that the development team had decided on a comic-style visual approach quite early on.

OSCAR'S APPEARANCE

We now know that Oscar and Emile were initially slated to be more than the average volunteer troop. Oscar joined the battle part way through, complete with his own special cutscene.



A CUTSCENE DURING THE BATTLE?

This seems to be a cutscene that is triggered in the middle of the battle, or possibly after the first wave of Imperial soldiers had been defeated. Welkin's dialogue is referring to the high-pitched sound of an approaching cannon ball.



Cannon Fire

In the final version of the game, any attempt at shooting requires aiming, but at this stage that feature only applied to the tanks. Though they did already have ammo limitations, judging from the numbers displayed, it appears that ammo limitations were set for the entire stage, as opposed to each turn.

MOVEMENT AND AIMING



These explosions are the common red explosion of gunpowder, as opposed to the blue glow of explosives mixed with ragnite powder. Still, the visual effects for the explosions seem to have been fairly well established by this point.



One of the things we were experimenting with in this version was the visual sound effects. We wanted to see how the visual sound effects would affect the atmosphere of the game play, and we also played around with how realistic we would make the sound effects. We ended up tweaking this aspect of the game right through the development of the final product. (Tabayashi)



MOVEMENT AND AIMING



Early Menu Screens

These images are clearly still under development, but the "30 day" time limit on the battle suggests that the game was set to be more like a realistic war simulator at this stage. It gets even more detailed in the fact that you could actually select the team that would ride in the tank, and choose who would man which station.



Intermission

After the battle, another cutscene was initiated, which then led to the next game stage. In this cutscene, we see the Bielert brothers being assaulted by an explosion. As a minor detail, it may be worth noting that the items that were in the town square are literally blown to bits and scattered in every direction as a result of the explosion.



Emile Surrounded by Explosions

The town square is engulfed by explosions right in front of Emile's eyes. After the initial blast, Emile starts shouting his brother's name... does that mean Oscar was standing in the town square at the time of the explosion?



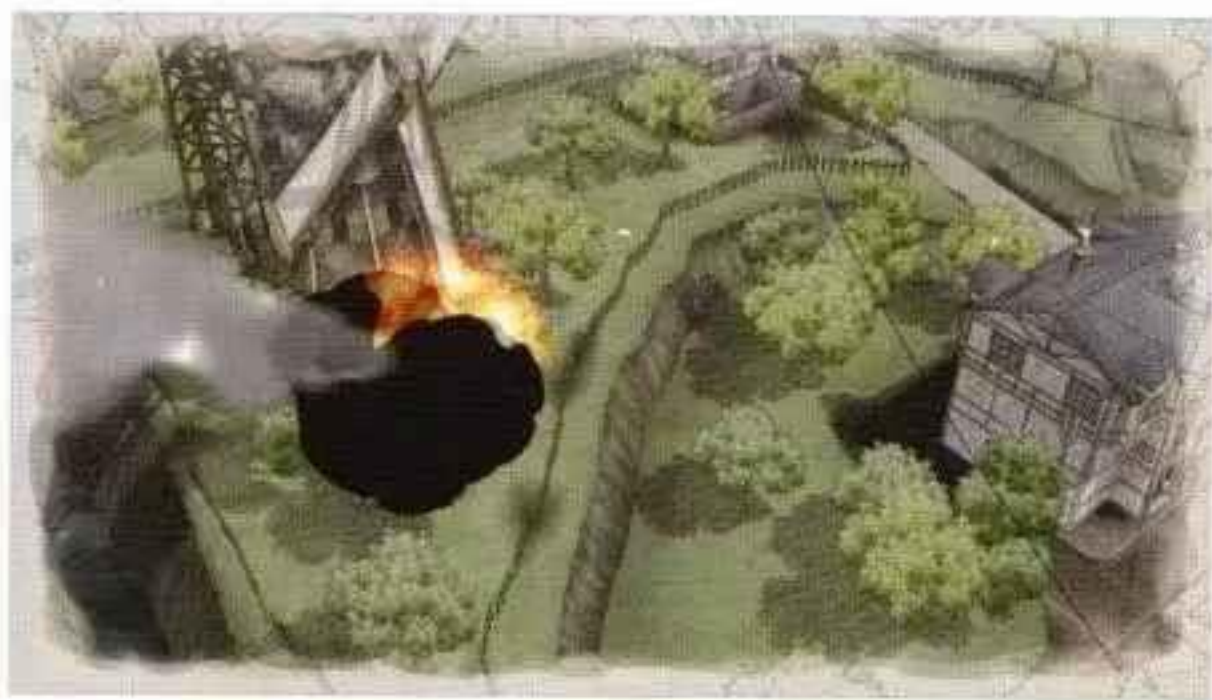
The Town Square in Wartime

At the center of this Bruhl-like town, a fountain sits in the middle of the town square. The stacked sandbags let us know that war has crept into this seemingly quiet town as well.



Continuous Stream of Cannonballs

Imperial fire rains down on the small town. This scene is very reminiscent of the part in the final game where Bruhl's iconic windmill is destroyed by Imperial attacks.



Emile and Oscar actually existed way back at this stage. The story idea was that Welkin's squad would get deployed to this small town, and Emile would help Welkin fight back against the Imperial forces. Oscar was going to initially have a conflict with Emile and Welkin, but would eventually come around and the three would become friends, until the unthinkable happened... It was all very dramatic. (Tabayashi)

Pre-Production

Changes to the Title Logo

Early Ideas

As was mentioned earlier, the title of the game during pre-production was "Gallian Panzers". The main theme of the game at that time included things like metal, armor, and a generally heavier feel. The title was changed to "Valkyrian Chronicles" pretty early on.



Second Wave of Ideas

Once the title had changed to "Valkyrian Chronicles", they had to think up new ideas for the title logo. They tried using images of a tank, weapons, and other key motifs from the game itself.



Final Set of Ideas

They eventually decided to have a human figure next to the title. They experimented with many female figures, and at some points it was clearly an image of Alicia.



Pre-Production

Unused Illustrations

These are promotional illustrations that unfortunately went unused. The majority of the pieces show Alicia in a valiant moment, but other also show her having a peaceful moment with Isara.



Interview

Valkyria
Chronicles

We interviewed a few key members of the development team and the talented composer Sakimoto in order to offer you this raw look into the passion that went into the creation of "Valkyria Chronicles".



Interview with the Development Team

A war drama you get to experience, born of a united sense of passion

~A Behind-the-Scenes look at the making of "Valkyria Chronicles"~

"Valkyria Chronicles" gave players around the world a fresh and unique gaming experience. We visited with the development team to ask them about the making of this amazing game. What we found was a group of people with a collective dream and a passionate tale of their own.



PRODUCER

RYUTARO NONAKA

Nonaka was the mind behind this project, and was the one responsible for making it all happen. He is best known for his work as a producer for the "Sakura Wars" series ("Sakura Wars", "Sakura Wars 2", "Sakura Wars 3", "Hanagumi Taisen Columns") on Dreamcast. Nonaka was also involved with "Sakura Wars 4" from the very early stages. He also had a hand in "Nightshade" on PS2, and "The House of the Dead III" on PC, after which he started work on "Valkyria Chronicles".



CHIEF DIRECTOR

SHUNTARO TANAKA

Charged with organizing all of the creative aspects of this project, Tanaka was the one who helped Nonaka get "Valkyria Chronicles" on its feet. He is best known for his work on the scenario and adventure components of "Sakura Wars" and "Sakura Wars 2" on Sega Saturn. He was also responsible for the scenario and world concept of "Skies of Arcadia" on Dreamcast. Later, he performed the duties of a director for "Skies of Arcadia Legend" on GameCube. Tanaka states that he has a lot of fond memories of "Skies of Arcadia".



SETTING LEADER

DAISUKE TABAYASHI

Tabayashi was the leader of the visual world concept work in the concept team. He was responsible for almost all of the concept and 3D modeling of the characters, world, background, weapons, and mechanics, except for those that Raita Hanjou handled personally. Tabayashi worked on "The Ocean Hunter", "Airline Pilots", and "Strike Fighter" during his time in the old AM1 Lab. As for console games, he had a hand in "Sega Bass Fishing 2" and "Project Altered Beast" on the PS2 before joining the "Valkyria Chronicles" team. Tabayashi's interest in creating a game that involved tanks was so powerful that he actually declined an invitation to work on an extremely popular game sequel in order to free himself up for "Valkyria Chronicles".



CHIEF ARTIST

HIROTAKA KANAZAWA

As the graphic design leader for "Valkyria Chronicles", Kanazawa was in charge of managing the visual side of things, as well as creating the interface and display layout in CANVAS. Although he was present when this project was first coming to light, he was temporarily pulled away to another project before returning in time for the official start to the development of "Valkyria Chronicles". He is best known for his work with map design in "Advanced World War - Sennen Teikoku no Koubou". He also did the 3D world map creation for "Skies of Arcadia" before working as the design lead for "Nightshade" and "Pro Soccer Club wo Tsukuro! European Championship". Kanazawa learned that he quite enjoyed working in a 3D space while working on "Skies of Arcadia", and he tells us that his current dream is to "replicate the entire Earth in 3D."

STAFF INTERVIEW

A NEW AND UNIQUE APPROACH TO CHARACTERS

*1
"Nightshade"

A PS2 game that was released in 2003, it is the sequel to the 2002 game "Shinobi", and is a high-speed ninja action game where the player gracefully cuts down enemies using the female ninja character named Hibana.

*2
"Skies of Arcadia Legend"

"Skies of Arcadia" was a Dreamcast RPG released in 2000 where the player follows the adventures of the air pirate Vyse and his friends. "Skies of Arcadia Legend" was the GameCube version of "Skies of Arcadia", and the main characters from this game (Vyse, Aika, and Fino) made guest appearances in "Valkyria Chronicles".

*3
"Sakura Wars" Series

A popular adventure game series that started with "Sakura Wars" on the Sega Saturn, released in 1996. It was a ground-breaking game that combined elements of battle simulation with a focus on character relationships and adventure, where the player takes command of the "Imperial Assault Force - Flower Division" in order to defend the capital city.

PLEASE TELL US A LITTLE ABOUT HOW "VALKYRIA CHRONICLES" CAME TO BE.

NONAKA: The first time Tanaka and I talked about the fanciful little idea that would eventually become "Valkyria Chronicles" was back in 2003. It really was just a personal conversation between us, and wasn't even remotely something you could call a "project." At the time, I was working on a hard action game called "Nightshade" (*1), and Tanaka was basically right next to me, working on a completely different project.

TANAKA: I had already finished working on "Skies of Arcadia Legend" (*2) by then, and had moved on to a new project. I think the conversation started off with something like, "Hey, do you want to start something new?"

NONAKA: I just really really wanted to do a war drama... So I'm pretty sure my half of the conversation was just me saying, "Let's do a war game!" We didn't really discuss any details regarding the story or game content at that stage, though.

TANAKA: We were both involved in the "Sakura Wars" series (*3), so we at least shared the sentiment that it'd be nice to work on something with a whole new cast of characters. Another thing thing we agreed on is that we both wanted to create a game that centered around the drama.

NONAKA: Any new "Sakura Wars" titles would have to be created within the pre-established style of the "Sakura Wars" series, so simply doing another "Sakura Wars" was out of the question anyway. Still, I believed that there was something new we could do as far as a game that was supported by the drama of the story and the character development, so we discussed the possibility of doing something totally different from "Sakura Wars". We tossed around a few different ideas before settling on the concept of a WWII game. The military genre was quite popular at the time due to numerous movies and novels that were out, and we also thought the war genre would allow for easy applications of various gimmicks. It wasn't until we actually started working on this project that I realized how difficult it is to work with a WWII project... I think the

biggest difficulty lies in the fact that it's such a vague theme. While discussing the potential difficulties of such a project, there was a time that we toyed with the idea of a "aliens vs. humans" type game, as that would be a much simpler concept.

TANAKA: I remember that. It didn't last long, did it? (lol)

NONAKA: When it comes to the military genre, a lot of people seem to like the old German tanks and weapons, but there really aren't many RPGs in Japan that have the old German military as the main allied force. We were a bit concerned about how exactly we'd fold reality into our game, but at the same time, we realized that a WWII Europe may be one of the easiest backdrops to work with as far as drama was concerned. Even from a visual stand point, having a whole slew of people lined up in similar uniforms is something that always looks good. Just imagining a scene like that made us think about all of the character development potential.

TANAKA: That's exactly right. At the time, there were quite a few war SLGs out there, but I don't think there was a single WWII RPG. As far as movies and TV shows were concerned, we had things like "Saving Private Ryan" (*4) and "Band of Brothers" (*5), which reassured us that there was a demand for that sort of thing. My issue was that I didn't want to create "just another SLG." I wanted to create a game that would be focused on the characters. Although... I suppose "Valkyria Chronicles" did end up being an SLG. (lol)

NONAKA: Well, if anything the average war game is all about the tactics and fighting. Very few if any really focus on the characters.

TANAKA: This is how we arrived at the idea that a game based in the military genre with the focus on friendships and romance might be a fresh and interesting direction.

NONAKA: If we were going to have people who worked on "Sakura Wars" involved, I couldn't see how it'd go any other way. Focusing on the characters is already a given for us, and by expanding our idea around key words like "military" and "battlefield," I was confident that we'd be able to produce something epic. We basically just pushed ahead with the idea, without really getting down to the nitty gritty yet. The next topic of discussion for us was, "How do we put all of this together in a game format?" Needless to say, we hadn't even come up with a concept for the

*4
"Saving Private Ryan"
A war movie released in 1998 which tells the tale of a group of soldiers who attempt to rescue a fellow soldier during the Battle of Normandy. The scenes at the beginning of the movie that graphically depicted soldiers being blown to bits by enemy cannon fire stirred quite a bit of controversy. The movie was directed by Steven Spielberg, and starred Tom Hanks. The soldier that was getting rescued was played by Matt Damon.

*5
"Band of Brothers"
A BBC/HBO television series that was created by Steven Spielberg and Tom Hanks. Based on actual events, the series follows US military's 101st Airborne Division through to the end of WWII. It had a pseudo-documentary touch, using the real names of the soldiers that were involved.

I just really really wanted to do a war drama... (Nonaka)

*6
"We were also planning on sticking with tanks and weapons that actually existed in the real world."
See the unused tank designs on pages 238 and 239.

game world at that point, and I think we even discussed the possibility of having the game take place on a deserted island?

TANAKA: I think the idea behind the deserted island was that the main characters would be a small group that has to go up against a big country. They were going to be on a small deserted island for whatever reason, and be forced to fend off enemy forces that keep attempting to land on the island.

NONAKA: But that idea was shot down by the obvious question of, "Why the hell would anyone be trying to take over a small deserted island?" (lol)

TANAKA: As we continued to talk about it, one of the topics that came up was our desire to have desert combat. When you think about WWII, there are so many battle situations. We wanted urban warfare, a battle in the woods, etc. I would be hard to squeeze in so many different environments on a small deserted island, so the game world naturally grew larger in order to keep up with our ideas.

IS THAT WHY YOU MADE THE MOVE FROM A SMALL DESERTED ISLAND TO THE CONTINENT OF EUROPE?

TANAKA: Yes, pretty much. Even then, we started out thinking that we could get away with just a small city. If we wanted to go that route, however, we knew we'd have to be careful to stay faithful to the history and flavor of WWII. We still wanted a desert battle, like the kind you associate with the North African war, and of course we couldn't leave out the possibility of a Battle of Normandy type encounter. The biggest concern at the time was the fact that there are no deserts in Europe. That's about when we decided that the best way to handle all of this would be to create a fictional version of Europe.

SO YOUR INITIAL PLANS WERE LEANING MORE TOWARDS A "TRUE HISTORY" TYPE SCENARIO?

TANAKA: Yes, though we were planning on altering the names. Instead of saying "Germany" and "France," we would have come up with country names that started with the same letter or something and kept the same cultural flavors. We eventually dumped that idea because it seemed too forced and awkward.

NONAKA: We were also planning on sticking with tanks and weapons that actually existed in the real world, but that also got dumped part way through. (lol) (*6)

TANAKA: That's right... we did talk about that, didn't we?

NONAKA: Thinking about WWII naturally led to the desire to include the Tiger and the Panzerkampfwagen III, but we were concerned that using real life elements like that would make the fictional components of the game seem out of place. We already had experience with fictionalizing a pseudo-real world stage with "Sakura Wars", so we knew that would give us the freedom we wanted. When it came to a WWII game, we couldn't just plopp down an Atlantis type fantasy world and try to convince the players that WWII was going on there. We wanted the player to be able to believe what they were doing without too much resistance, and we thought Europe would be good for that. Still, we knew we couldn't just use the real world Europe as it was, for the reasons we mentioned before.

"SAKURA WARS" TOOK PLACE IN A SORT OF PARALLEL WORLD THAT WAS BASED ON THE REAL WORLD, RIGHT?

TANAKA: Yes. Instead of calling it the Taisei era, the game took place in the "Taisei" era.

NONAKA: But it's not like we made that decision because we did it in "Sakura Wars". We talked about our options at some length and decided that it would give the players and developers the right amount of distance from the real world.

WITH THE MAJORITY OF THE GAME TAKING THE FORM OF A WAR SIMULATOR, IT SEEMS THAT YOU TOOK "VALKYRIA CHRONICLES" IN THE OPPOSITE DIRECTION FROM "SAKURA WARS". COULD YOU ELABORATE ON THAT A BIT?

TANAKA: It wasn't that we were constantly comparing it to "Sakura Wars" to pick and choose which elements we built up and which ones we toned down. We had the intention to build a new battle system right from the very start. After seeing what the battle scenes looked like, we then had to decide how we would fill the in between bits with the story. We went with a relatively simple story, and got rid of the "travel mode" that was used in "Sakura Wars" while still maintaining as much freedom as we could. So basically, we just took each component that we wanted in the game and linked them together, allowing everything to fall into place to form the overall gameplay system that you saw in "Valkyria Chronicles".

NONAKA: The system itself did go through a few changes during the creation process, but the basic policies we had in mind for it survived. I don't know if I'd say we went in the "opposite direction" from "Sakura Wars"... it's more



They had to work through different trials and tribulations in order to achieve victory and really get the full "Valkyria Chronicles" experience. (Nonaka)

a case of our goals and the structure of the game being in a different place. Our main focus with "Sakura Wars" was the "LIPS" (*7) system that allowed players to have a more interactive experience with the NPCs. The battle was more of a "given" component that had to be in the game because it was a war game. The battle scenes gave the players a chance to be rewarded for maintaining good relationships, and since the main characters were fighting for just causes, it was pretty much expected that they'd win. Of course, the game did offer some depth, but that was the main concept behind the game, so the player's interactions with the NPCs were more important than the actual fighting. We wanted to create an environment where the player would be nervous because they wouldn't know how the NPC would react until they actually initiated a conversation. With "Valkyria Chronicles", the main focus was the drama of the people fighting in the war, as opposed to the war itself. They had to work through different trials and tribulations in order to achieve victory and really get the full "Valkyria Chronicles" experience. If all you had to do was keep pressing a button to get through the cinematics and eventually win the battle, it wouldn't offer much of a story, nevermind a game. It was our hope that the player would experience each battle as if they were the characters. That was definitely a very important part of this game, and it was that line of thought that eventually led us to the "BLTZ" (*8) combat system. So although the main focus for both "Sakura Wars" and "Valkyria Chronicles" was on the characters, what we wanted to show and how we wanted to show it were very different. That's why the two games seemed to be going in opposite directions as far as game design.

TANAKA: We certainly wanted both games to offer a dramatic story, but the definition of "drama" was a bit different between the two. The formation of your squad and the drama that arises from each battle can totally change depending on the player. As an example, here is a gameplay experience that one of our own staff members had... They had gotten to a point where they had to defeat Selvaria in one more turn, or they'd lose the battle. So they were like, "Do it, sniper! Please!!" Sure enough, the sniper's bullet found its target, and they won the battle, if that isn't dramatic, I don't know what is. That one little bullet fired from a sniper's rifle saved all of Gallia from certain doom. (lol)

*7
LIPS
"LIPS" stands for Live & Interactive Picture System, and is the unique dialogue selection system that was used in "Sakura Wars". It allowed the player to have an interactive conversation with the heroine in real-time, and the amount of time the player took to select a response or choosing not to say anything at all had an effect on the heroine's reaction.

*8
BLTZ
"BLTZ" stands for Battle of Live Tactical Zones, and is the unique battle system used in "Valkyria Chronicles" that combined elements of turn-based simulation RPGs with the action sequence of third-person shooters.

NONAKA: We didn't want the drama to be confined to the cutscenes; we actually wanted the drama to be part of the gameplay. You know how in most RPGs, when the player's party is low on HP and they're desperately trying to get back to town, all the while praying that they don't run into any monsters? Yeah, kind of like that. That's a pretty serious drama as far as the player is concerned. We wanted the player to have that level of immersion with "Valkyria Chronicles". When you completely feel like a third party while playing a game, I think that speaks negatively of the game. At first, we were creating the game within the guidelines of the traditional simulation RPG mold, but we kept getting this nagging feeling that this wasn't right at all.

TANAKA: We wanted to force the player into situations where they would have to make difficult decisions. For example, what would the player do if one of their soldiers was incapacitated, and the only way to save them was to send in more soldiers? The player would have to consider the fact that they'd be putting these rescuers in danger, and that one of the rescuers may very well die in the attempt. We wanted the player to get the opportunity to struggle with the decision of potentially sacrificing other lives in order to save one.

NONAKA: Situations like that aren't pre-programmed into the game, so it would be the direct result of the tactical choices that the player made. This would mean that the player is responsible for the dire circumstances, and would have to live with the consequences. It's one of those "OMG, what have I done...?" moments. (lol)

SO "VALKYRIA CHRONICLES" WAS INITIALLY DESIGNED AS A TRADITIONAL SIMULATION GAME?

TANAKA: Initially, yes. When moving your units, you'd select the destination, and the character would run to that point on their own. It worked just fine like that, but we felt that it didn't arouse enough excitement. It really distanced you from the battle, and made it obvious to you that you were simply looking down upon the battle from a detached third-party position. A war game just isn't a war game unless you have enemy bullet whizzing past your face, and you constantly have to keep in mind that there may be an enemy around the corner up ahead. We were always looking for new ways to incorporate more action into the game, and one day the whole system just changed course.

NONAKA: Yeah, that was a really big turning point for the entire system.

TANAKA: We were pretty confident that this new method could work, but in direct violation of every ounce of logic that had come into play up to that point, so I'm sure the majority of our development team had their fair share of concerns. Still, it was clear that everyone knew we were in danger of creating "just another simulation game," so we were at least agreed that something needed to change.

WERE YOU WORKING ON "VALKYRIA CHRONICLES" CONSISTENTLY SINCE 2003?

NONAKA: Although we did technically start the project in 2003, we weren't actively working on it the whole time since then. We each had other projects we were working on at the time, so they pretty much filled our schedules.

TANAKA: We did submit a proposal before getting into any serious work regarding "Valkyria Chronicles", but the higher ups kept shooting us down, and there was a time when we started to feel like it was a lost cause. We were initially planning to release it on the PS2, but as time went by, new hardware was released, and eventually the PSP came out. We looked at the PSP, looked at each other and said, "This could be interesting." That's when we really started working on "Valkyria Chronicles". I think that was around 2005. Before long, though, the PS3 came out in all of its next-gen glory, and we knew that an epic story like this one deserved an equally epic piece of hardware to tell it. That's how we ended up developing the game for the PS3.

DID YOU FACE ANY SPECIFIC CHALLENGES WHEN SWITCHING OVER TO THE PS3?

TANAKA: I imagine the designers and programmers suffered the most. The planners were pretty carefree and just like, "Wheel!" about the idea. (lol) I think the first obstacle was for the programmer. They had to figure out how to shift CANVAS (*9) over without losing what we already had at that point.

KANAZAWA: From a designer's perspective, creating a model to today's standards is easily three or four times harder than it was for the PS2.

TABAYASHI: With greater graphics comes greater possibilities. They put the squeeze on the concept team too, until they got every last drop of fresh concept out of us.

KANAZAWA: The worst part of it all was that the visual style we were going with looked flat anyway, so a part of me was worried that all of our efforts weren't truly going to be appreciated. I'm sure the programmers felt the same

*9

CANVAS

Sega's own unique graphics engine that was used for the first time in "Valkyria Chronicles". CANVAS made it possible to display 3DCG in the visual style of a watercolor painting.

THE MASTERPIECE THAT WAS BORN OF UNUSUAL STAFFING CHOICES

way, to some degree. It was all so new, we were basically groping around in the dark.

HOW DID RAITA HONJOU GET INVOLVED WITH THIS PROJECT?

NONAKA: Since our main focus was going to be on the characters, we wanted to get an "outsider" to do the character designs. The military genre is what made it difficult to decide who our designer was going to be. If the designer has no knowledge and/or no interest in military things, it would show in the art. Unlike the fantasy genre, military designs rely heavily on the artist's knowledge and interest, and you just can't fake those things. Without that solid foundation, any technical "lies" you try to tell through fictional design will stick out like a sore thumb, and will be called out by even the most casual military fan. We needed someone who had a firm grasp of military design, but was still fashionable and capable of bringing their own flair into the character designs. Out of pure coincidence, I happened to see one of Honjou's illustrations in a dojinshi. I was immediately attracted to his style, and I could tell he was really good at what he did. It was obvious that this guy knew his stuff with regards to military design, but it was just as obvious that everything from the uniform and equipment to the massive tank were total "lies." But man, this guy was one hell of a liar! You look at the massive tank that ran on tires instead of treads, and you think to yourself, "WWII technology could not have produced tires strong enough to support such a massive tank." But Honjou has this magical way of drawing you into the world of "what ifs" where anything could be possible, and the answer is always "you never know." The other thing I noticed was the character that was drawn with the tank. The character was so unique, I knew right away that this was our guy.

TANAKA: We actually talked to Honjou about "Valkyria Chronicles" before it was officially approved by the company, so I think the conversation started off with, "I don't know if this game is actually going to happen, but..." That was a little awkward, to say the least.

NONAKA: The first time I ever met Honjou was at a dojinshi market in May of 2003. I approached him about this project then, but he told me later that he didn't really take me seriously at the time. Afterwards, Tanaka and I went to visit him in Nagoya, where he was working at the time. We met with him in a small café next to Nagoya station to discuss the project in more detail. We were afraid of our ideas being leaked, so I remember talking to him in the back corner of the café, in hushed tones. After that, the project went into its incubation period, so I wasn't able to contact Honjou about it very much for about a year. According to Honjou himself, he had assumed that our project had died off and was actually a bit surprised to hear from me again.

TANAKA: As with Honjou, we had also introduced ourselves to the composer Sakimoto well before the project was approved. That's how badly we wanted him on board for this game. When we met him, we were like, "We'd like you to be a part of this project... if it gets approved, that is..." Again, as with Honjou, Sakimoto didn't take us too seriously at the time.

NONAKA: We met with Sakimoto in Ebisu in 2003. He was apparently hard at work on a different project at the time, so he seemed very tired. I'll never forget how he gradually perked up as we revealed more and more of our idea to him. (lol) Two or three years went by between our initial meeting with him to when we actually hired him for the project, though... During that time, I made sure to send him a New Years postcard every year in hopes that he wouldn't forget about us.

TANAKA: As Sakimoto got to see more and more of the game coming together, I remember him saying, "Wow... this game really does have everything that Nonaka said it would."

NONAKA: I think he was referring to the part of our initial meeting where I was trying to explain the scope of the game. I recall saying something like, "It's a military game,

The character was so unique, I knew right away that this was our guy. (Nonaka)



*10
"The Hitoshi Sakimoto I know is famous for his work in the fantasy genre."
 Sakimoto has worked on a wide variety of genres, including shooting games like *"Shippuu Mahou Daisakusen"* (1994), *"Soukyuu Guren-Tai"* (1996), and *"Radiant Silvergun"* (1998), as well as anime, fantasy-themed projects, and RPGs.

*11
JUJU
 JUJU is a Japanese female singer, represented by Sony Music Associated Records.

*12
"The early 'mascot' seemed to be a dog."
 Refer to the pre-production character design on page 353.

but has some elements of fantasy to it, and there's this one part where everyone goes to the beach in their swimsuits and plays beach volleyball and stuff..." I'm pretty sure he was more than a little confused by that description. (lol) As the game slowly came together, we were able to actually show him the game on the screen rather than on paper, which I think helped him to understand what we were trying to do. At that point, I think he might have actually started having fun composing music for *"Valkyria Chronicles"*.

TANAKA: The dignified atmosphere of European music, the intensely passionate battle music... I think these two statements more than explain why we wanted Sakimoto to be our composer.

NONAKA: The Hitoshi Sakimoto I know is famous for his work in the fantasy genre, but has also been involved with many shooting games as well (*10). I knew he was capable of creating every type of music, from an epic score to a passionate melody, and that's why I wanted him to do the music for *"Valkyria Chronicles"*.

SPEAKING OF THE MUSIC, WHAT CAN YOU TELL US ABOUT THE OPENING THEME SONG?

TANAKA: That song actually came about pretty late in the game. It was the result of a recommendation from Sega's advertising.

NONAKA: For us, we knew the opening song would be an important part of conveying the core concept of the game during the presentation movie. It wouldn't do for us to get "just anybody," and that's when someone recommended JUJU (*11) for the task. We listened to some of JUJU's songs, and were blown away. We pretty much decided that we wanted her right away, and all but forced the appropriate parties to get a hold of her contact information. We were able to get a hold of JUJU's producer, who offered us a song that had not been officially released yet. That is the song that eventually became the opening theme song for our game.

TANAKA: We explained what we were going for, and had the song arranged to suit the game better. The lyrics were also created with the world of *"Valkyria Chronicles"* in mind.

NONAKA: It's not like we had the lyrics literally describing the world of *"Valkyria Chronicles"*, though. The lyrics were created with an understanding of the core concept of the game, and I think the highly emotional lyrics were a good match for the game content.

TANAKA: In that way, I truly feel that *"Valkyria Chronicles"* isn't just our creation, but is the product of the efforts of many external creators as well.

HOW DID THE CASTING OF THE VOICE ACTORS WORK?

TANAKA: The members of the development team who are really knowledgeable regarding voice actors, including us, watched and listened a bunch of samples and picked the voice actors that we felt would best suit each role. That's how we ended up with such an extravagant cast...

NONAKA: The producer was pretty shocked. (lol) The scheduling (and not to mention budgeting!) of such a cast was no small feat. Games aren't so bad, since we can have each voice actor come in separately to record their part. I wouldn't even want to think about how difficult it was for the anime version, since they used the cast that we had so generously selected. (lol) Thinking back on all of this now, I have to admit everything came together for us relatively smoothly. I know it's a bit late, but I do understand that all of this really pumped up the quality of the game, and I am very grateful for that.

YOUR CAREFUL SELECTION PROCESS MUST BE WHY THERE WERE NO GLARING INCONSISTENCIES WITH THE VOICE ACTING.

TANAKA: I like to think so. We didn't need to make any major changes when applying the voices, so that was certainly a good thing.

NONAKA: We didn't ask them to do anything unreasonable, and we had selected the voice actors according to the characters' personalities, so I think that also helped in making it sound natural.

WHO CREATED THE CHARACTER PROFILES?

TANAKA: Each character had their own scenario lead, who worked with myself and Ozawa the planning leader to figure out the profiles.

SOME OF THE CHARACTER'S BACKSTORIES ARE PRETTY... INTERESTING...

NONAKA: That's probably just an indication of how "interesting" our development team is. (lol) Their true colors came out extra strong with the volunteer troops, I think...

THE STAGE WAS SET: A FICTIONAL EUROPE

but that just added more color to the game, which I believe was a good thing.

THE EARLY "MASCOT" SEEMED TO BE A DOG. (*12) COULD YOU ELABORATE ON THAT?

NONAKA: Since they weren't professional military soldiers by career, we didn't think it would be too much of a problem for them to have an animal companion. We of course considered a dog, but it seemed too ordinary. The

I truly feel that *"Valkyria Chronicles"* isn't just our creation, but is the product of the efforts of many external creators as well. (Tanaka)



next candidate was a cat, but that didn't hit the mark either. TANAKA: We thought a pig would be interesting, as we could then touch on the subject of it possibly serving as emergency rations. (lol) I was pretty surprised by the wings, though.

NONAKA: Yeah! I had heard that we were going with a pig, but the first time I saw it on the screen with wings, I exclaimed, "What the hell is that!?" (lol)

WHICH COUNTRY DID YOU BASE GALLIA ON?

TANAKA: When you look into the history of WWII, there were a number of smaller countries that the Germans trampled through, like Holland and Belgium. Those pretty much fit the bill as smaller countries being bullied by a bigger country, during the right era. But being born and raised in Japan, it's hard for us to shift our emotional sympathies just because we're told to "protect this random European country!" by a game. That's why we knew it would be important to create a place that was so warm and felt like "home" that everyone would be motivated to protect it against the coming threat. That's when we zeroed in on Holland, a quaint little place with lots of windmills and sheep. It was such a "Masterpiece Theater" type place, and we were confident that we could turn it into a fictional hometown for just about anyone. Switzerland was another promising candidate, what with the popularity of *"Heidi"* (*13) and all. (lol) The only problem with Switzerland was that we knew it'd be hard to play out a military game on the slopes of the Alps.

NONAKA: Someone asked, "Tanks? Through the mountains?" and that was that.

TANAKA: It's not an exact replica by any means, but Gallia was loosely based on Holland for all the reasons that we mentioned. It is a fictional Holland sprinkled with many fantasy elements like mines, oceans, a desert, and other features that are not collectively present in any given European country. Gallia was basically a pot into which we tossed a bunch of unique features.

WHAT WAS THE REASONING BEHIND MAKING THE MAIN CHARACTERS MILITIAMEN?

TANAKA: The main character(s) was a soldier in *"Combat!"* and *"Saving Private Ryan"*, but the whole concept of a "lifer" is quite foreign to Japanese people. We were concerned that it would distance the player from the characters. Instead, we made the characters common civilians and even students whom the player could better empathize with. That way, when those characters were dragged into a war through circumstance, the player could share in their struggle. That's why our main characters are not "professional soldiers." To be quite honest, considering the state of the world today, it is entirely possible that you and I will be swept up into a war at any given time.

NONAKA: I suppose we could have done something with the inner conflict of a veteran soldier, but professional

*13
"Heidi"

This is in reference to the Japanese anime that was based on Johanna Spyri's famous book. The Japanese people also feel a familiarity with European countries due to works like *"A Dog of Flanders"*, and *"World Masterpiece Theater"*. These fond memories of windmills and rolling hills formed the foundation for the world of *"Valkyria Chronicles"*.

*14
"Combat!"

"Combat!" was an American television program that aired from 1962 to 1967. The show covered the lives of a squad of American soldiers, including Sergeant Saunders and 2nd Lieutenant Hanley. It was broadcast in Japan at around the same time, and has been aired again recently. As with *"Saving Private Ryan"*, *"Combat!"* was focused on the human drama within a war.

soldiers are trained to make efficient and logical decisions, which makes it more difficult to have a game with a dynamic story. There is something about real military men that sets them apart from the average joe like you and me. I think having main characters that were common civilians who were forced into a war also helped to illustrate the differences between professional and volunteer soldiers. This is something that helps the player relate to their characters, and I think that point is emphasized by the fact that the player gets to compare the civilian-turned-soldier to professional soldiers. We're confident that we were able to convey this aspect reasonably well, as it is something that we noticed as players as well as creators. It's little things like this that make "Valkyria Chronicles" a life-size war story.

TANAKA: There is actually another story I have about Gallia and the world of "Valkyria Chronicles", and it's something that was pretty much the same for "Skies of Arcadia". I believe that "the present" exists only because of the solid foundation laid out by history. I made sure to spend some time creating the historical background of the game first, to make this fictional world as "real" as it could be. "Skies of Arcadia" had its own ancient civilization, and a long history that led up to the events of the game. Europe's such a big place, and all of the wars it has gone through were the results of history being stacked atop history. Whether it be conflicts between different tribes or religions, there is always something beyond the actual fighting. That's why I didn't want "Valkyria Chronicles" to be about a war that was simply for "more power" or "resources," as I felt that would be a little too shallow and empty. Even the real WWII had its roots in cultural differences and racial tensions, and I wanted to bring some of that into "Valkyria Chronicles". That's how the unjustly persecuted Darcsens came to be. By the way, did you know there actually was a region in Europe conquered by the Romans that was called Gaul (or Gallia, in Latin)? That's the link between our two worlds, and that's how "The Principality of Gallia" got its name.

NONAKA: The "Commentarii de Bello Gallico" (Commentaries on the Gallic War), written by Julius Caesar, mentions a man named Vercingetorix (which sounds like "Welkin-getorix" when pronounced in Japanese) who united the Gauls against Rome. Up until Vercingetorix showed up, the Gallic tribes were constantly quarreling amongst themselves. Vercingetorix arrived on the scene just in time to organize the armies of the Gallic tribes in a grand battle against Julius Caesar's forces... and lost. (lol) But the point is, he really wanted to protect his homeland, and that coupled with the internal strife of his people made the whole war much more than just "the big country vs. the little country." We wanted to add that extra bit of detail in Gallia as well, so instead of having everyone united against the Empire, there were some people who were willing to sell their country and its people to the enemy if it meant they would survive the chaos. We thought that sort of thing would add more layers to the story, and make it much more interesting.

ARE THE DARCSSENS DISCRIMINATED AGAINST IN EVERY REGION OF GALLIA?

TANAKA: Not just Gallia, but also in the Empire and the Federation as well.

IN THE GAME SETTING, ARE THE DARCSSENS THE OLDEST EXISTING RACE IN EUROPA?

TANAKA: There probably are other races or tribes that are even older and possibly also discriminated against, but the Darcsens were the ones who put up the biggest fight when the Valkyrians came to the continent. The Valkyrians arrived with the intent to conquer, and once they managed to defeat the Darcsens, the Valkyrians made it out so that the Darcsens were responsible for all of the carnage. The Darcsens really are a tragic people in that respect, as their attempts to protect their lands resulted in years of abuse and persecution for something they didn't do.

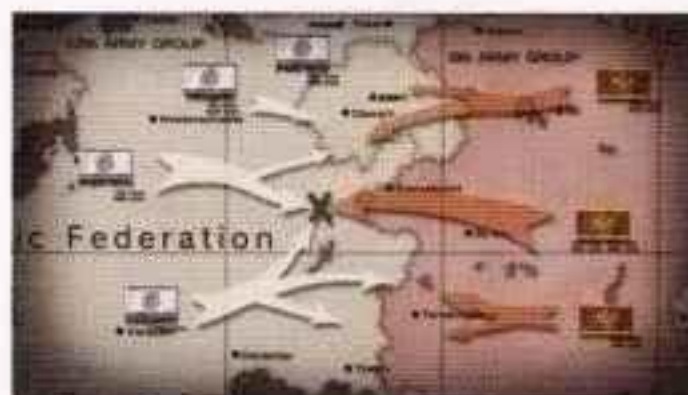
NONAKA: You know what they say... "History is written by the victors."

TANAKA: There are so many traditions and such that have been programmed into us. Sometimes we don't know the real story or even the roots behind the things we consider "normal." In some ways, I think wars are started because of such uncertainties.

IT SEEMS THERE IS SOME SERIOUS DEPTH TO THE GENERAL THEME AS WELL AS THE GAME ITSELF.

TANAKA: The core theme of "Valkyria Chronicles" is something that we like to call the "Eternal Legacy." It's something that is passed down through different people and generations, and war just totally destroys such things. Welkin decides to take a stand in an attempt to preserve the

I believe that "the present" exists only because of the solid foundation laid out by history. (Tanaka)



things that he will eventually pass on to future generations. The thing is, though, not everything he will pass on will be a "good thing." Some things (like the prejudice against Darcsens) will affect future generations in a negative way, or can get twisted into something ugly over time. I wanted Welkin to mature as a person as he gradually learns to tell the difference between what he should and shouldn't pass on.

NONAKA: Welkin has a love for nature that causes him to observe the world around him objectively. He is able to decide from himself whether something he sees is "right" or "wrong," and his opinion is reflected in his attitude and actions. On the other hand, the other characters tend to make their judgments based on the "common sense" of the world that they are living in. In this respect, I think Welkin made for a pretty interesting main character.

WELKIN DOES SEEM TO TAKE A STEP BACK FROM EVERYTHING TO GET A BETTER LOOK BEFORE FORMING AN OPINION.

NONAKA: Some people even say that he takes too many steps back. (lol) But you're right, he does have an uncanny ability to see the truth of a situation.

TANAKA: Welkin is very passionate in his own way, and the various experiences that he lived through in the game affected what he passed on to the future. The ending is

SOME FINE-TUNING CREATED THE CANVAS SYSTEM

all about the legacy, and how things are preserved from one generation to the next. In fact, we created the ending before the majority of the story actually came together. A child would be born between the two, symbolizing the continuation of lives, names, and dreams. The ending represents the goal of every human being who is struggling to survive in this world.

PLEASE TELL US A BIT ABOUT THE CANVAS SYSTEM.

TANAKA: The CANVAS system wasn't actually developed specifically for "Valkyria Chronicles". Our R&D department was experimenting with the new visual options made possible by the next-gen hardware, and the result was the hand-drawn style of CANVAS. We thought this style would complement the atmosphere of "Valkyria Chronicles", and when we used it in presentation the feedback we got was quite promising. CANVAS was definitely one of the biggest factors in our decision to make the jump to the PS3.

NONAKA: CANVAS wasn't the only thing R&D was working on. Our talks with them actually started back with "Sakura Wars", because we were trying to create game driven by the characters and drama, so we wanted some new visual ideas. We explored things like ink painting style, pencil line art, and even hatching (*15). Anything that would make good use of the next-gen consoles' abilities and give the players a fresh experience. As they continued with their experiments, I eventually visited them with the idea for "Valkyria Chronicles". After discussing the concept of the game, one of the suggestions that came up was for a "pencil drawn image, colored with watercolors"

*15

Hatching

Hatching is an artistic technique where shadows are expressed through numerous parallel lines drawn close together. Hatching is often seen in pencil sketches and drawings.

*16

"Daisenryaku"

"Daisenryaku" is a game series by SystemSoft that started with the PC game "Gendai Daisenryaku" in 1983. It has a long-established history in Japan, and is regarded as the very model of a military/simulation/strategy game.

In fact, we created the ending before the majority of the story actually came together. (Tanaka)

*17

FPS

FPS stands for First Person Shooting game, where the player experiences the game through the perspective of one of the characters. It is an extremely popular genre outside of Japan, and is often used in military games. The FPS (Third Person Shooting) genre where you actually see the character on the screen as well as in "Valkyria Chronicles" has also become increasingly popular in recent years.

*18

"Advanced World War -Sennen Teikoku no Koubou-"

"Advanced World War -Sennen Teikoku no Koubou-" was a Sega game that was released for the Sega Saturn in 1997.

style. We spent some time trading thoughts with the R&D department, and we soon had a short promo video to show for it. We knew that simply saying "military game" was the equivalent of saying "Daisenryaku" or "FPS," so the promo video played a vital role in showing the world the character-driven war drama game that we were imagining in our minds. I could almost feel the air of "Oh, I get it now..." flowing through the entire company after we presented our short movie. Thanks to CANVAS, the scattered pieces of "Valkyria Chronicles" were finally coming together... but we still had a long way to go.

KANAZAWA: I was actually helping out with this project back when it was still slated to be a PS2 title, but I was called off the project and assigned to another project in a different department. Once that other project was stable, I started hearing about this project being shifted over to the PS3... I also heard that the graphics had evolved into a whole new creature. (lol) I saw the technical evaluation going around, and it looked so interesting that I pulled strings and practically begged my way back into this project.

NONAKA: Kanazawa worked on "Advanced World War -Sennen Teikoku no Koubou-" before, and he helped us prepare the maps for the proposal. We were having some trouble refining CANVAS until Kanazawa rejoined us. Although the technology was there, and we kinda knew where we wanted to take it, there's definitely a method to it that we just didn't have a grasp of. We were very fortunate to have gotten Kanazawa back.

KANAZAWA: I think my suggestion was a pretty simple one... By thinning out some of the detail they already had in there, we were able to draw out the true nature of CANVAS. That's basically the only input I had with the CANVAS system. (lol)

TABAYASHI: Kanazawa was responsible for things like getting the world we dreamed up into the actual game, and also things like switching from the unit selection screen to the map screen.

KANAZAWA: As a designer, yes. For 3D modeling, my understanding was that we weren't strictly going for a realistic look. I knew we wanted dramatic battle scenes, but that we also wanted a certain softness in the expression. For the overall look for "Valkyria Chronicles", we didn't focus as much on squeezing in every little bit detail that we could, but rather kept our focus on the gentle appearance of the art.

NONAKA: You know that frame around the CANVAS art? At one point, I went to Kanazawa and said, "We could probably do without that order, don't you think?" and his response was, "No! It stays!!"

KANAZAWA: To be honest, I do understand how having a border like that can be detrimental to the gameplay, and it was something we debated about quite often. I just think it's an feature of the CANVAS look. That's how that little border came about, and that's how it stayed.



WHEN YOU SAY YOU THINNED OUT THE DETAIL, DO YOU MEAN FOR THE ATMOSPHERE?

KANAZAWA: Well, yes and no. I mean, it does affect the atmosphere of the game and the overall appearance, but it wasn't just about the depth of field; I wanted to explore what a 3D pencil drawing would look like.

NONAKA: Before Kanazawa came back, CANVAS was looking very CG-ish. With CG, everything can be made crystal clear, even the stuff way in the distance. I mean, that's technically what makes CG so great, but doing the same thing in CANVAS just makes it "too CG", which in turn didn't fit into the style of "Valkyria Chronicles". That's where Kanazawa came in and taught us how to create the atmosphere that we wanted, within the realm of CANVAS.

KANAZAWA: I think this project was always meant to be done in CANVAS, whether they knew it or not.

TABAYASHI: One of the first things I realized when I joined this team was that Nonaka seemed to have a pretty clear vision in his mind regarding what he was trying to accomplish. One of the things he wanted as a non-photorealistic visual to the game, which I felt was an extension of the path they had started on with "Sakura Wars" and "Skies of Arcadia". I think the CANVAS system of "Valkyria Chronicles" was a natural evolution of that style.

NONAKA: Yes, I did have a pretty good idea about what kind of graphics I wanted for this world that we were imagining in our minds. It wasn't something we could have accomplished with the PS2, but the PS3 made it all possible. Another thing was that many games came out while we were working on "Valkyria Chronicles" that seemed to reach the epitome of photorealistic graphics as far as the current hardware was concerned, so I knew that trying to achieve the same thing would be pretty pointless. For all these reasons, we decided to ignore photorealism and focus on refining the style we had already established ourselves in. In an environment like "Valkyria Chronicles", having photorealistic people killing each other would bring about an undesirable sense of tragedy. That's not what we were going for. That is another reason why it was important for us to use these graphics, which was one very comfortable step away from that level of realism. The hand-drawn style also helped to give the game a "quaint" appeal. I also thought it was great to have an image where you'd immediately assume it's a static image, only to see the characters break out into motion right in front of your eyes.

KANAZAWA: Tabayashi and I were both very attracted to this non-photorealistic approach that Nonaka was going for.

TABAYASHI: We went through a lot of trial and error with CANVAS, experimenting with everything from anime to illustrations. That goes for the coloring, as well. Of all the things that we tried, the one that seemed to fit like a glove was the watercolor style (*19) that we ended up with. It suited the overall story better than any of the other styles.

NONAKA: Although we did experiment quite a bit, I knew right from the start that the watercolor style was what we wanted. The only question was: Would we be able to apply this style to the entire game? If the cutscenes were the only things done in CANVAS, and the actual gameplay was done using regular shaders, it would have been a mess. So our next challenge was figuring out how to bring everything to life through CANVAS. Early on, I fully believed the statement "the PS3 is the dream machine of the next-gen consoles, so it can make all of your fantasies come true." (lol)

TABAYASHI: In truth, CANVAS is quite a difficult beast to tame. Its innate complexity had the designers and programmers constantly up in arms over one thing or another. I'm pretty sure this whole process would have gone a lot quicker if we hadn't insisted on using CANVAS.

NONAKA: We did most of our work on the PC, but we noticed that our machines ran a lot smoother the instant we shut down CANVAS. We were using some pretty powerful machines by the standards of the time, but we still have to stack two graphics boards to run CANVAS in order to keep our machines from dying.

I HAVE TO ADMIT I WAS QUITE SHOCKED THE FIRST TIME I SAW IT FOR MYSELF. I THOUGHT I WAS JUST LOOKING AT A STILL IMAGE IN A PRETTY WATERCOLOR STYLE, BUT THEN IT STARTED TO MOVE!

NONAKA: Our first public presentation of "Valkyria Chronicles" was at SCE's announcement party, but the reaction we got there was so sedate... I can't tell you how relieved we were when we got overwhelming user feedback after presenting "Valkyria Chronicles" at the Tokyo Game Show.

By thinning out some of the detail they already had in there, we were able to draw out the true nature of CANVAS. (Kanazawa)

*19

"Of all the things that we tried, ~"
Refer to the main characters' tank designs on page 363.



TANAKA: To be honest, I was fully expecting some other company to come out with graphics similar to CANVAS. I knew that if someone else beat us to it, it'd dull the impact that "Valkyria Chronicles" would have, so I was quietly praying that no one would release something like that.

BUILDING BLOCKS FOR A WHOLE NEW WORLD

*20

"Royal Space Force"

"Royal Space Force" refers to "Royal Space Force: The Wings of Honnêamise", the feature-length anime movie released by Gainax in 1987. It garnered much attention and acclaim for its extremely elaborate world and depiction thereof.

NONAKA: I felt exactly the same way the whole time I was working on videos in 2006. I can't tell you how stressed I was every time there was a show like E3.

TANAKA: I think we were very fortunate that we got to be the first ones to bring something like this to the gaming world.

"VALKYRIA CHRONICLES" SEEMS TO HAVE A LOT OF CONTENT. WAS ALL THIS REALLY NECESSARY?

TABAYASHI: I actually wanted to design everything that the player would see during the course of the game. It may seem like there's a lot in there already, but the truth is I wanted to do so much more. Kanazawa and I were both huge fans of "Royal Space Force" (*20), so I totally would have taken it to that level if I could have.

I WAS QUITE SURPRISED WHEN I CHANGED THE ARMAMENTS ON MY TANK IN THE MAINTENANCE AREA, AND NOTICED THAT THE GRAPHICS ON EVEN THE SMALLEST PARTS ACTUALLY CHANGED.

KANAZAWA: That was a detail I knew we'd have to include in this game. I just wish we could have shown you a whole scene where they were actually developing each part... but we had to pass on that bit with a sincere apology to the director.

TANAKA: So as you can see, despite all of the stuff that you do see, if you ask someone like Tabayashi, he'll tell you that it wasn't nearly enough as far as we're concerned.

TABAYASHI: Oh, for sure. Don't even get me started. There was all kinds of stuff we would have loved to have done. We still did get to do quite a few things that were just for fun, while staying within the realistic limitations of a world set in 1930s Europe. The scene where they are eating watermelons, for example, had meaning because they were eating watermelons there and at that time. If we had randomly tossed in some fantasy fruit for them to eat, it wouldn't have worked. The balance between reality and fantasy was very important to the "Valkyria Chronicles" world. We didn't want to just fill the game with realism by saying things like, "Well this is the way it was back then," but at the same time we couldn't do whatever we felt like based on the excuse that it was a work of fiction. This fine line between reality and fantasy was something that the team members kept pushing in one direction or the other as we tried to find a happy compromise.

DESPITE TAKING PLACE IN A WWII SETTING, I NOTICED THAT SOME TANKS WERE COVERED IN RIVETS, AND THERE WAS ALSO A DISTINCT LACK OF AIRCRAFTS.

TABAYASHI: I think our official stance was that the game would take place in a world that was somewhere between WWI and WWII.

TANAKA: Specifically, it was around the time when the Panzerkampfwagen I and Panzerkampfwagen II were at their prime... but we also threw in the Panther for good measure.

NONAKA: And yet the tanks only had space for two personnel... and the color schemes seemed pretty modern for WWII era tanks. The same can be said for the uniforms. Early on, we had Welkin dressed in a coverall, but we just couldn't convince ourselves that it was a WWII era military uniform.

TABAYASHI: When we were trying to pick uniform colors, we started off with more earthy tones, but it just didn't look right. I spoke with Hanjou about it, and we looked at some of the French uniforms from WWI. We used their pleasant blue color as a base, and added red accents to the design. It's a very home-grown uniform from the days when camouflage didn't exist.

NONAKA: I have to agree that old military uniforms tended

to be more ethnic and hand-made in appearance, with feathers and other flashy adornments.

KANAZAWA: Not to mention Sega's corporate color is blue. (lol)

WHY DID YOU CHOOSE RED AS THE MAIN COLOR FOR THE EMPIRE?

TABAYASHI: It was just the color we associated with the word "Empire," and also because it contrasted well against the blue of Gallia. Within the ranks of the Empire, your "color" gets darker as you become more important, but once you reach the level of Maximilian, you are allowed to wear white. The highest ranking regular soldiers are dressed in black uniforms with gold lining.

NONAKA: The whole concept of red = enemy, blue = ally (*21) is a color theory that is quite familiar to the simulation gaming scene.

KANAZAWA: Personally, I was a little surprised by how "un-Sega" the colors turned out. Sega is known for their shiny, plastic colors, after all. Still, I think we made the right choice for this game. It was only possible because of the capabilities of the PS3 and the new high definition technology. If we had done this on an old Braun tube screen with SD characters, I'm sure we would have been told that the characters were not easily distinguishable. The new technology is what really allowed for the CANVAS style to be widely accepted.

NONAKA: The thinning of details that we mentioned before left us with questions as to how we were going to ensure that the visuals could hold their own. Our decision had to be supported by the quality of the image itself, and I think it would have been very different had we released this game as a PS2 title.

KANAZAWA: If the curves were all jagged and the color saturation was low, I think everyone would have been very disappointed. Since we were initially developing this as a PS2 game, I personally got to witness the difference between the PS2 and PS3 technology, and it honestly blew me away.

LOOKING BACK THROUGH ALL OF THE CONCEPT MATERIALS, I NOTICED A LOT OF LITTLE NOTES HERE AND THERE. WHO WROTE THOSE NOTES?

TABAYASHI: Me, mostly.

TANAKA: If it was on backgrounds, it might have been someone at Kusanagi, and if it had to do with character designs, it was probably Hanjou. In the end, though, anything that has to do with graphics eventually made its way to Tabayashi. He was the real coordinator for this project.

TABAYASHI: I was the concept lead for this project, but I was also a 3D modeler, so I know how difficult it can be for the modelers if the initial materials aren't organized properly. It was important for me to keep that in mind while we set up everything up.

TANAKA: Seriously. With stuff like Marmota, the usual process would be to start with a rough concept drawing, but this guy started off with a full model. One day, I pointed out to him that this wasn't even a rough draft anymore, and that it was pretty much the finished product. He replied, "This is just a concept model." That shut me up right quick. As it turns out, Tabayashi works faster when he's building a model as opposed to drawing it out on paper.

TABAYASHI: I feel I should explain... With something like machines, it is much faster and more efficient to work off of a 3D model right from the start. It prevents any skewing of perspectives, and when rendered it also makes it easier to give specific instructions on different angles.

SO YOU CREATED THE 3D MODEL FIRST, THEN DID THE ROUGH DRAWINGS?

TABAYASHI: The workflow was: Model > Rough Drawing > Final Model. The first models are used as a base for the final model, by the way, so they are in no way wasted.

NONAKA: Tabayashi and Hanjou can be pretty obsessive with it comes to their designs... With the dual windmill in Bruhl for example, I suggested that we just have two windmills, but I was told that they wouldn't be the same if the wind came in from the side. So suddenly we had a whole new model coming together with new gimmicks and all.

TABAYASHI: I'd like to remind everyone that we are creating a game here, and not just concept drawings.

TANAKA: I'd understand if they just made vague models to work off of, but you should see how insanely detailed they will get with these supposed "concept models."

KANAZAWA: There were also some intense notes regarding some of the smallest details of such objects. I wonder if it's quite normal from an insider's perspective? Looking in from outside the development team, I had to question whether all those notes were really necessary... but there were a

*21

"red = enemy, blue = ally"

The color scheme of blue for your forces and red for the enemy forces was something that started with "Daisenryaku" and was used in games like "Famicom Wars", and the "SD Gundam World Gachapon Senshi" series. It has become a sort of "tradition" among tactical simulation games.

*22

Kusanagi

Kusanagi Inc. is the company responsible for the background art of the "Sazae-san" anime. They have also done background art and concept art for many games, including the "Final Fantasy" series.

I don't think being simple is inferior, necessarily... as long as you clearly express what you are trying to convey, it can have depth and meaning.
(Tabayashi)



*23

Sturmgeschütz III

The Sturmgeschütz III was an assault gun, which basically was a cannon set on the chassis of a tank, and often refers to tanks with turrets that cannot rotate. The "tank destroyer" that is mentioned in this interview is technically the same as an assault gun. If you think of it as a self-propelled cannon, it is a "assault gun," but if you think of it as a tank with a cannon that was too large to install on an assault gun, it is a "tank destroyer."

*24

Jagdbomber (ground-attack aircraft)

Attacks from skies were the biggest threat to tanks, as they could easily target the top or rear of a tank, where its thinnest layer of armor was located. The Jagdbomber is a hybrid of "Jagdflugzeug" and "Bomber," and is the name the Germans gave to the fighter-bombers of the Coalition during WWII.

*25

Field Cannon

Field cannons are cannons that can be moved by vehicles or personnel. They are easy to produce in mass quantities, and when hidden along the landscape, they pose a serious threat to tanks.

*26

Panzerfaust

The Panzerfaust was a portable, recoilless anti-tank rifle that was used by the Germans during WWII. In appearance, the Panzerfaust resembled a rugby ball shaped warhead on the end of a stick. The warhead would be launched from its base and fly towards its target.

*27

The original idea for the anti-tank lance

Refer to the pre-production presentation movie on page 371.

few situations where we wouldn't have been able to move forward without them. On the other hand, some of the things specified by those notes didn't even make it into the game. (lol)

THERE SEEMED TO BE A LOT OF TANK MODELS AS WELL.

TABAYASHI: In order to get a tank past the director, we'd prepare a general boxy model to give him an idea of the silhouette. If he seemed interested in one of them, we'd do up some line art based on that model and flesh out the interior details. Most of them were dropped faster than a hot potato, though...

TANAKA: What Tabayashi isn't telling you is that he doesn't just bring you one model to consider. He brings an entire army's worth and casually says, "Which one should we go with?" Having to select a few to actually go in the game naturally means a large number of them will be cut.

THERE SEEMS TO BE A LOT OF SHORT-BARRELED TANKS. IS THAT A REFLECTION OF SOMEONE'S PERSONAL PREFERENCE?

NONAKA: I think most of the tanks turned out to be short-barreled because Edelweiss was long-barreled and we wanted that one to stand out.

TANAKA: That's true, but it is also true that Tabayashi and I, and also many of the development staff do like short-barreled tanks. Honestly, if you ask the average person if they think the Sturmgeschütz III (*23) looks particularly tough, I think most people will say it doesn't look very threatening. Still, I knew the main character's tank had to be one of the most powerful tanks out there, so we had to suppress our personal preferences in favor of design priorities...

TABAYASHI: I actually wanted to go with self-propelled artillery.

TANAKA: I'd say everyone would want a ball turret on the main character's tank. (lol)

NONAKA: We had determined very early on that Welkin's tank would have to be quite powerful. Otherwise, there would be no hope for a small band of civilians facing a squadron of trained regular soldiers. If they could beat professional soldiers with tactics alone, that in and of itself would be fantasy at its best.

TABAYASHI: I still think self-propelled artillery would have made perfect sense considering Gallia's strictly defensive national policy.

BUT THERE SEEMED TO BE QUITE A WIDE VARIETY OF TANKS, STARTING WITH THE TANK DESTROYERS.

KANAZAWA: We had to, for the enemy. Animating all of them was a pain, though.

NONAKA: The main character's tank design is based on logical needs. The long barrel gives it a greater range of fire, and the sloping armor gives it improved defensive capabilities. But if we gave the enemies a bunch of long-barreled tanks as well, the maps would naturally have to be pretty enormous. So for "Valkyria Chronicles", most of the tanks were operated by infantry support, and there are no Blitzkrieg style tactics involving aircrafts. We also didn't include many half-tracks. I suppose I should admit that the lack of aircrafts was more of a personal preference on my part.

DID YOU FEEL THAT RANDOMLY HAVING A JAGDBOMBER (GROUND-ATTACK AIRCRAFT) (*24) SHOW UP WOULD BE TOO AWKWARD, CONSIDERING THAT YOU WANTED THE MAIN FOCUS TO BE TANKS?

NONAKA: We wanted the tanks to be the most intimidating presence on the battlefield for this drama. Bringing aircrafts into the fights would have changed the battle dynamics too much. If we pursued that line of thought too much, I was also afraid that the field cannon (*25) would prove too powerful and unbalance the game. It would have reduced the initial feeling of dread when the player encountered tanks on the battlefield, so I didn't want to take the realism that far.

THE ANTI-TANK LANCES WERE COMPLETELY ORIGINAL CREATIONS, WEREN'T THEY? THOUGH I DO BELIEVE THEY TOOK THE PLACE OF WEAPONS LIKE THE PANZERFAUST (*26).

TABAYASHI: Nonaka apparently has an obsession with



We wanted the tanks to be the most intimidating presence on the battlefield for this drama. (Nonaka)

medieval themes. He is quoted as saying, "There's just something awesome about seeing the silhouettes of a bunch of lances lined up alongside a tank." In trying to find a way to incorporate the silhouette of a lance into the game, we ended up giving it to the anti-tank troops. At first, they behaved more like pilebunkers, where the lancers had to actually penetrate the armor of the tanks with it (*27), but we just didn't feel like we could fully support the physics behind something like that. We took the technology of the era into consideration and settled for something that looks like a lance, but acts like an anti-tank rocket.

TANAKA: I have to admit, it is pretty cool to see a whole bunch of soldiers armed with lances marching behind a tank. It looks awesome from a design perspective, as well.

NONAKA: We knew we wanted to avoid having a WWII game that was "too realistic," so I thought it might help to have some medieval elements in there. On the other hand, I knew that if we put those elements in with too much of a fantasy feel, it would also unbalance the game. That's when we came up with the idea to bring in medieval fantasy elements that are made possible by the technology of the WWII era. The early anti-tank troops were actually equipped with full medieval knight gear to match their lances, but someone noted that they'd probably get gunned down long before they even reached an enemy tank, and that's how they ended up with their current equipment design.

TABAYASHI: Apparently, they were still using breastplates of some description during WWI, so we incorporated that.

WHAT KIND OF DESIGN REQUESTS DID YOU HAVE FOR HONJOU?

TABAYASHI: As far as the overall silhouettes were concerned, I was the one who submitted our requests to Honjou. Since having most of the equipment centered around the upper torso would have too much of a modern look, I asked him to focus the equipment around the waist area.

DID YOU HIDE THE FACES OF THE ENEMY SOLDIERS IN ORDER TO REDUCE THE SENSE OF RESISTANCE REGARDING WHAT HAD TO BE DONE?

KANAZAWA: It was because they were enemies, and enemies don't matter. (lol) The reason why the main characters weren't wearing helmets was for the balancing of concept vs. gameplay. This game focuses on the characters, so it was important that the player was able to see their faces clearly.

TANAKA: Everyone's wearing uniforms, so if we put helmets on their heads, it'd be hard to tell them apart from behind.

NONAKA: It's not that we simply chose to ignore reality, but rather that we had to make an executive decision in accordance to what our main goal was.

TABAYASHI: There is one thing that we were very careful about with the concept. I know it may sound pretty basic, but we were constantly asking ourselves, "Will this game appeal to the masses?" At the most basic level, it is a given that concept art is created with the game in mind, but it's not like our job is finished once the concept drawings are done. We have to take those concept drawings and turn

I actually wanted to design everything that the player would see during the course of the game. (Tabayashi)



*28
Binoculars could be used as items
The fact that Alicia is equipped with binoculars, and her usage of those binoculars in certain cutscenes may be a throwback to this old feature.

*29
" - all of the onomatopoeia were displayed in English." In the English release of the game, the sound effects look similar to the way they do in American comics. "Onomatopoeia" refers to both sound effects and mimetic words. The development team uses the term in reference to the visualized sound effects that appear on the screen during gameplay.



them into models, give those model motion, and place them on the game screen. All of that would be in vain if the end user honestly can't say, "I'm satisfied." There are a lot of games out there now that have really complex worlds, and the world of "Valkyria Chronicles" is probably rather simplistic in comparison. But when I think about whether or not the game will appeal to the masses, I think it was the right decision to offer a world that was relatively easy to understand. I don't think being simple is inferior, necessarily... as long as you clearly express what you are trying to convey, it can have depth and meaning.

ARE THERE ANY PARTICULAR MEMORIES OF DIFFICULTIES YOU HAD FROM A DESIGNER'S PERSPECTIVE?

TABAYASHI: When I started receiving instructions from the planning team, figuring out designs that would everything they wanted into the game was pretty difficult at times. No matter what they were requesting, I had to ensure that the design wouldn't seem out of place in the world we had created. If nothing else, the designs had to be convincing.
TANAKA: The one design that I sent back for revisions multiple times was the ruins in the Barious Desert. Most of the military stuff was easy, since we had real world examples to work off of. Those ruins, on the other hand, were left behind by the Valkyrians, an ancient civilization that does not and never did exist in our world. I believe one of my requests to Tabayashi was along the lines of, "a design that doesn't look like it would exist in our world," which I'm sure did not make his job any easier.

TABAYASHI: I had to come up with several variations to please him. I'm pretty sure the number of combinations of colors and shapes easily surpassed a few hundred.

WHERE DID THE IDEA FOR THE VALKYRIAN SPIRAL COME FROM?

TABAYASHI: The spiral design of the Holy Lance came from the motif that Honjou drew. The same goes for the ruins in the Barious Desert, as it fit in with the concept of "something that doesn't look like it exists in our world." There were a few different ideas floating around, but Honjou loves drills and he suggested that having multiple plates stacked to make a spiral would make for a pretty distinct silhouette within the WWII stage. Once we settled on that motif, it was easy enough to make variations for Selvaria and Alicia's lances, and to explain that the Valkyrian culture was based on such a motif.

DO YOU HAVE ANY FAVORITE DESIGNS OR OBJECTS?

TABAYASHI: The color of the ally uniform, I think. I really had a good feeling when we settled on that. I was sure it'd be one of the major draws of the game.

TANAKA: He doesn't want to admit it's the porcavian. [lol]

TABAYASHI: Why are you trying to make it sound like I was responsible for the porcavian? Hans was a character that we all created together! [lol] Honjou was actually involved with Hans's design, and between the two of us I believe we came up with over 100 different variations.

WHO CAME UP WITH THE BRANCH SYMBOLS?

TABAYASHI: Those were also things that Honjou and I worked on together before presenting them to the director. It seems this answer can apply to most things in the game. [lol]

NONAKA: With the branch symbols, our main focus was to come up with icons that anyone could easily identify. When the player is controlling the characters, they are mostly looking at their backs, so we knew they'd want simple symbols.

TANAKA: In most simulations games, the character's name is displayed above them, so I was a little worried about making the player rely solely on the symbols. I was relieved to find out that the designs were easy to identify, and thus helped to avoid confusion.

TABAYASHI: The scouts had binoculars, and the support troops had wrenches. I wonder if everyone caught on to that. Early on, the scouts were actually able to use binoculars as items (*28).

KANAZAWA: When all five were side by side, I was hoping it would help with classification. Early on, some of us were worried that the symbols would actually cause confusion during development, but those concerns soon faded after we spent some time playing the game.

THE SOUND EFFECTS ARE A NEW FEATURE, AS WELL.

KANAZAWA: I wish we had put in more.

TABAYASHI: The sound effects were part of the initial plans, and weren't something we suddenly decided to throw in mid-development.

TANAKA: When "Valkyria Chronicles" was still on a different system, we had rustling sound effects indicating where the enemy units were. That sort of thing still remains



... the thought of different players playing in different ways depending on whether or not they figured out these little "exploits" was interesting to us.

(Tanaka)

as part of the BLITZ system.

KANAZAWA: My personal favorite has to be the little "click" you get when you step on a mine. Nothing can compare to the devastation you feel when you see/hear that. [lol]

TANAKA: In the North American version of the game, all of the onomatopoeia were displayed in English (*29).

HOW DID THE GAME DO OVERSEAS?

TANAKA: We received better reviews than we had anticipated.

NONAKA: It's not that we specifically created this game as a "domestic only" game, but we did create it based on our tastes, so I was a little concerned that it wouldn't be readily accepted overseas. I was quite surprised by the positive reviews we got. In that sense, I think they have a greater respect for new ideas.

TANAKA: That's so true. In Japan, it's less likely to receive praise for new systems and such.

KANAZAWA: I was the design lead, but I have to admit I had no clue how the game was going to turn out until I played the alpha version... So I sincerely think the director and planner are amazing to have been able to see it in their minds before it even existed.

TABAYASHI: I imagine most people would think that the game arrived at its current form through lots of trial and error followed by tons of changes, but the truth is it already

SOMEWHERE BETWEEN FACT AND FICTION

was pretty well established in its alpha version.

TANAKA: I think I finally started seeing the final form of the game when we altered course from the pre-established simulation game style.

TABAYASHI: From the concept team's perspective, our first attempt after calculating everything carefully and building it all was the finished product. At least, that's the impression I had.

NONAKA: The alpha version hit the mark so well that many of the development staff actually said, "So this is the game we've been creating..."

THE PLACING OF ENEMY UNITS SEEMS QUITE DELIBERATE.

TANAKA: Traditionally, the placing of enemy units on a map is something that you go through a lot of trial and error with, but considering the number of maps we had, doing so would have taken forever. In order to avoid taking up too much time with it, we first decided what the "desired experience" of a given map was, then placed the enemy units in such a way that the player was sure to get varied experiences from map to map.

THERE ARE MANY WAYS TO PLAY THIS GAME, AREN'T THERE? FOR EXAMPLE, YOU COULD TRY TO MANEUVER ONE ENEMY INTO THE LINE OF FIRE BETWEEN YOURSELF AND ANOTHER ENEMY IN ORDER TO GET ONE OF THEM TO SHOOT THE OTHER.

TANAKA: That was actually something that we had to think really hard about. It would have been easy enough to force the system to stop shooting if there was a risk of hitting a friendly, or we could have made it so that any friendly fire didn't cause damage. We made the deliberate decision not to interfere in that way. In the game, once battle starts, bullets are flying everywhere. A battlefield is a very chaotic place, and the notion that everyone could be calm enough to cease fire when an ally cut in front of them, or to shoot as soon as they spot an enemy just seems outrageous. We decided that it would be more natural for them to keep shooting.

BUT GETTING RUN OVER BY A TANK DOESN'T CAUSE ANY DAMAGE?

TANAKA: That was another thing we had to consider. The unfortunate fact is that if we allowed the player to cause damage by running over enemy units, they'd most likely do that instead of wasting CP by actually shooting bullets. It would just turn into one big hit-and-run fest. They'd bump an enemy with their tank, and if the enemy got back up, they'd just nudge the poor guy again. We might as well have made a game where you stomp your enemies with giant elephants. So we decided that tank "accidents" would not cause damage in order to force the player to play by the rules of the game.

IF AN ENEMY UNIT IS STANDING IN A POSITION WHERE YOU CAN'T SNIPE THEM, YOU CAN STILL USE THE TANK TO BUMP THEM AND FORCE THEM INTO A VULNERABLE POSITION, THOUGH.

TANAKA: Yes, that is true, but we had to accept that. In some ways, we thought that could be considered a nostalgic feature from the old days of gaming. If you really want to talk "exploits," let's not forget the fact that you can extend the lancer's movement radius by intentionally stepping on a mine. (lol) These are all little things that we realized, but left them in because the thought of different players playing in different ways depending on whether or not they figured out these little "exploits" was interesting to us.

NONAKA: The rules of the game aren't too restricting. There are basic rules in place, of course, but there is still plenty of room for the player to find strange new ways to clear each stage, and I think that's only fair.

TANAKA: Even with the older games, players enjoyed finding all of the little "tricks" and weird bugs aside from just playing through the game as intended. That's why we knowingly left some loopholes and bugs in the game, so long as they did not negatively affect the player's ability to enjoy the game. As long as the players are having fun, they're like bonus features.

NONAKA: We made sure to allow for a pretty decent amount of freedom, so I don't think there are too many players out there who are complaining that there's only one way to play.

THE GAME'S STILL REALLY HARD, THOUGH.

NONAKA: Of course! What's the point of playing a game that's easy to beat, right?

TANAKA: With your first play through, it can be pretty tricky even if you are armed with the official guide book. Like when you have to go around a corner in order to defeat a certain enemy unit, but the movement radius for your character was too small, and you end up stopping right at the corner. We wanted the player to take a moment and think, "Now what do I do?" In this way, a unassuming street corner that you would otherwise casually walk around can become the gateway to hell during a battle.

ARE THE ENEMY UNITS ACTUALLY MAKING THEIR OWN DECISIONS?

TANAKA: To some degree, yes. They can be pretty cowardly by default, and while some will simply avoid charging a fortified barricade, others will actually run wildly in the other direction while being pelted by bullets. Other enemies can be insanely valiant, and will keep coming at you regardless of heavy fire if it means he will secure a tactically valuable position.

NONAKA: If you look at it from a different angle, it can be easier to sort out your own tactics once you get a general idea of how a certain enemy unit will react. That's why we have the player go into battle with vague information at best. Some people questioned how that fits into the setting of a simulation RPG, but in cases like these, I really think your only option is to get in there and find out the truth for yourself. Traditional simulation games are more like chess, where each unit is aware of their position and the position of their enemies, and their only thoughts are regarding how to defeat said enemies. In "Valkyria Chronicles", each character obeys the player's orders, but each character is also tasked with making judgement calls. It's all part of the structure of the game.

I SUPPOSE THAT'S WHERE THE SCOUTS COME IN.

NONAKA: The scouts' mobility and ability to sense enemies can certainly sway your tactics. You can send your scouts in first, and send the rest of your troops in through the route your scout has deemed safe. That's why we felt that simply exposing all of the enemy positions would negatively impact the balance of the game. This game is quite unique in that respect. We didn't just dump a bunch of action elements onto a simulation game. With a bit of logic, the game can play out in many different ways.

IT'S LIKE SOMETHING OUT OF A MOVIE! THE POINT MAN GOES IN FIRST, AND THE REST FOLLOW (*30). YOU COULD VERY WELL REPLICATE A TACTICAL SEQUENCE FROM YOUR FAVORITE WAR MOVIE.

TANAKA: That is probably the most flattering compliment I've ever heard.

NONAKA: Speaking of movies and such, I think war movies were heavily influenced by "Saving Private Ryan" and "Band of Brothers". Up until then, war movies basically just traced over the lines laid out by history, and you always got the feeling that you

were simply a third party watching the events transpire. After seeing "Saving Private Ryan", though, you really realize just how much you don't want to be in their position. It makes you consider things like how that bullet that just went flying by could have easily killed you if it had hit your head. By focusing on the human drama of war, such productions gave us a familiarity with war that we never had, and allowed us to experience that very real fear. I think that we might have managed to bring a similar sort of experience to the player through "Valkyria Chronicles".

REGARDING INTERCEPT ATTACKS, WOULDN'T YOU KIND OF EXPECT TO BE ABLE TO AVOID ANY DAMAGE IF YOU'D JUST KEEP RUNNING...?

TANAKA: In the early version of the game, we felt that dying from an intercept attack might be too unappealing to the player, so we actually reduced the amount of damage you took from intercept attacks. Unfortunately, the difference in damage between the damage you take during the enemy's turn and the damage you take from an intercept attack was a little too drastic. Out of curiosity, we removed the damage reduction and tried playing it again... and we took serious damage just from running across an enemy's line of sight! In fact, if we weren't careful, we'd die in a matter of seconds. (lol) It was pretty crazy, but it also added a new level of excitement and danger, so we decided to go with these rules.

IT DOESN'T JUST BENEFIT THE ENEMY, EITHER. THE PLAYER CAN BE PRETTY DEADLY BY WAITING BEHIND AN OBJECT TO AMBUSH A PASSING ENEMY.

NONAKA: The shocktroopers are especially deadly, so they're prime candidates for executing ambushes. (lol)

TANAKA: When the intercept attack system found its groove within the balance of the game, I really felt like this game had found its path. If the game I helped to create can make me say, "I hope I never get into a situation like this!" you know it's good. (lol)

AS A COMMANDER, IT ALSO GIVES THE PLAYER SOME PAUSE WHEN THEY ARE TRYING TO DECIDE WHO TO SEND WHERE.

TANAKA: That pause was definitely something we were going for. If all they had to do was look at the map to see all of the terrain and unit positions, it really would just turn into a game of chess. That's why we didn't give up too much information in command mode, and forced the player to use their imagination while walking around in action mode. We imagined the player thinking things like, "Maybe I shouldn't go any farther... Wait, what's that over there? I'm going to go check it out."

NONAKA: Even Varrot, who is responsible for explaining the mission to Squad 7 only offers rather vague information before sending Welkin and the other into the fray. (lol) Her briefings pretty much involve her saying, "Yeah, I don't exactly know how many of them there are out there... but I think there's a bunch of tanks?"

WHO CAME UP WITH THIS BATTLE SYSTEM?



*30

The point man goes in first, and the rest follow. The "point man" is the soldier who takes the foremost and highly vulnerable position in a formation. By distracting the enemies or drawing their attention to himself, the point man is able to get his comrades to their next position safely.

We wanted the player to take a moment and think, "Now what do I do?" (Tanaka)



*31
" - losing even one of the characters can spell certain doom for the player."

When one of the characters dies, the common reaction is to fill the void with one of the backup characters, but the fact that they are backup characters usually suggests that they are of a lower level or in some way insufficient, and can therefore lessen the player's chances of victory. Such situations often will negatively affect the player's motivation to continue playing.

TANAKA: That would be the product of a bunch of brainstorming among the entire team, including myself. Sometimes we spent over three hours just pumping out ideas. Early on, we were more focused on realism with snipers, so they could attack or move, but not both. In real life, snipers will usually wait patiently to get a solid target, but we felt this would make the snipers too specialized when compared to the other units. We tweaked it so that every unit could attack after moving. In this way, we followed up ideas with experiments, rinsed, then repeated.

NONAKA: At first, we had a "critical" hit that would cause insta-death, but then we realized that everyone just hid behind objects and refused to advance... not to mention it made the snipers insanely overpowered. It didn't take us long to figure out that this wasn't going to work. (lol)

TANAKA: The foundation of the simulation game was laid, and we plopped a big chunk of clay called "BLITZ" on top of that. Then we set to work molding, carving, and polishing that clay.

DID YOU EVER CONSIDER MAKING "VALKYRIA CHRONICLES" INTO AN FPS?

TANAKA: We were afraid that making this game an FPS would change it from being a "military game" to a "superhero game." Most of the best known FPS and TPS games involve one incredibly brave character running in and saving the day all by themselves. We wanted "Valkyria Chronicles" to be about a squad made up of human beings that had to rely on each other to survive challenging situations.

NONAKA: We did plan on incorporating action elements to the game, but we knew that if we made the action elements the main focus, the success of the player would depend entirely on their skill as a player, and would void the strengths and weaknesses of each individual character. If we tried to force some kind of balance with a system like that, the hardcore action gamers would find the game too easy, and the players who wanted to focus on the characters and story would find the game nearly impossible.

TANAKA: Didn't we discuss making death permanent at one point?

NONAKA: Yeah, we did. We actually considered making it so that once a character dies, they stay dead. (lol) In hindsight, I almost think we should have made it easier for the characters to die.

IS THAT WHY YOU HAVE SO MANY CHARACTERS IN THE SQUAD?

NONAKA: That was part of it, yes. We had to make sure that the player would still be able to progress through the game no matter how many soldiers they lost.

TANAKA: Even if they can be revived, I don't think there are too many games out there where the characters' life gauges drop to zero so often. Every character is pretty much guaranteed to die at least once...

NONAKA: That's why we prefaced the internal play test with the disclaimer "They die easily." In your average simulation RPG, losing even one of the characters can spell certain doom for the player (*31). In those cases, you get in the habit of resetting every time you lose a character, and the game gets boring really quickly. Instead, we wanted the player to go into the game knowing that they would be able to progress through the game even if they lose a few troops, and that they should in fact expect to lose at least a few. If the player still has a hard time getting past a certain point, they can always use raids to level up their squad a bit.

TANAKA: In this way, the characters don't die in the strictest definition of the word, but you still get to experience the



chaos of war when people are dying left and right on the battlefield.

NONAKA: We also wanted to show the power of tanks in "Valkyria Chronicles", and nothing accomplishes that better than to have one of your troops die instantly from a tank attack.

TANAKA: As you see in movies, we wanted the tanks to be a presence that could not be removed by your average infantry. You pretty much have to use an anti-tank lancer. But in your average simulation game, the only units that have specific requirements like that are boss characters...

NONAKA: It was kind of a delicate balance. In some situations, a map that you should be able to clear relatively easily is turned into a nightmare just because the enemy forces have one tank.

A LOT OF THE MAPS SEEM TO HAVE THEIR OWN UNIQUE FEATURES.

TANAKA: The map variations were something that we put a lot of thought into. Aside from the main plot, we added a lot of gimmicks and ideas that make each mission more complex than they first appear.

SOMETIMES, YOU CAN HAVE A CHARACTER TAKING COVER BEHIND SANDBAGS ONLY TO HAVE THE SANDBAGS BLOWN AWAY, LEAVING YOUR POOR CHARACTER COMPLETELY VULNERABLE.

TANAKA: I specifically requested that the sandbags be an object that the players learn to love. (lol) When you see a pile of sandbags, you breathe a sigh of relief. You will be willing to fight over sandbags in order to have a safe place to hide from enemy fire. You will be frustrated when an enemy ducks behind sandbags, making it impossible to hit them. I wanted the sandbags to be major players in this game.

THE ONLY WAY TO GET A "GAME OVER" IS IF THE MAIN CHARACTER DIES?

TANAKA: Well, we couldn't avoid the Game Over when Welkin died, as he is the main character, but we wanted the player to actually have to live with the sense of loss when an ally tank was destroyed.

NONAKA: Do you remember that map where Welkin is separated from the rest of Squad 7, and he has to join them? The first version of that map actually had anti-tank lancers positioned near the final gate. You have to destroy the gate to pass the stage, but if you slip out even a bit, you take serious damage from the enemy lancers and Edelweiss would get destroyed. The first time I experienced that, I called up the person in charge of that map and was all like, "What the hell is the meaning of this!? I want an explanation!!" (lol) But I suppose that's all part of the drama.

THE POSITIONING OF THE LANDMINES ALSO SEEMS QUITE DELIBERATE.

NONAKA: Those little things are annoying, aren't they? You can see them, and yet you can't help but step on them...

TANAKA: People who tend to step on them will step on them even if they try to be cautious. I think the people who focus on efficiency tend to step on the most mines, as they are placed along the shortest routes in most cases.

NONAKA: In Kloden Forest, I was so careful to avoid the searchlights, and when I spotted my chance I was like, "Go! Run now!!" and I ran right over a mine. (lol) I think the placement of the mines says a lot about the person who designed that stage.

ARE THE ENEMY ACES ALL NAMED AFTER MEMBERS OF THE DEVELOPMENT TEAM?

TANAKA: The red aces were named after certain staff

*32

"The Red Aces"

Below is the list of aces and the corresponding staff member

Segular the Wall
CANVAS Art Work
Foku Suguro

Ty the Immortal
Character Artist
Raita Honjou

Lt. Nonnenkof
Producer
Ryutaro Nonaka

Shuntr the Mount
Chief Director
Shuntaro Tanaka

Malva the Dust
System
Haru Maruyama

Kanazar the Lion
Chief Artist
Hirotaka Kanazawa

Zytreet the Lynx
Battle
Yutaka Saitoh

Oswald the Iron
Chief Game Designer
Takashi Ozawa

Tovyse the Beast
Setting
Daisuke Tabayashi

Mash the Hunter
Battle
Kohei Yamashita

The "Steel Dog" (Tekken) of Bruhl
Director
Hidekatsu Tetsuda

Kaiche the Double-Edged
Map
Kaichi Sato

Sima the Elder
Message Text
Naoki Shimada

Toloid the Bull
Motion
Takuya Toyoda

Mats the Cleaner
Chief Programmer
Kazuhito Matsuda

Fujmalt the Edge
Battle Unit
Daisuke Fujimata

Yosnoa the Hound
System
Takao Yashino

THERE ARE AS MANY DIFFERENT DRAMAS AS THERE ARE PLAYERS

members as a joke (*32), such as Nonnenkof (Ryutaro NONAKA) and Shuntr (Shuntaro Tanaka). I hope the players will feel like they're "getting even" with us by gunning us down.

NONAKA: I hear Ty the Immortal (Raita Honjou) is particularly hated by the player community due to his very specific positioning. (lol)

TANAKA: I actually asked the staff in charge of positioning him to "be kind, since it is the map directly after the Selvaria fight," but I swear he's a sure fire ticket to a Game Over...

NONAKA: He's right at the finish line, too! (lol)

NONAKA: Since the "war records" in "Valkyria Chronicles" are actual records of the way a specific player played the game, I think it would be interesting for players to discuss their game with others.

TANAKA: I've heard that quite a few Sega staff members are getting into it. The story about one-shooting Selvaria that

I specifically requested that the sandbags be an object that the players learn to love. (lol)
(Tanaka)

I mentioned earlier was one of theirs.

NONAKA: Tell me about it... I got so many calls on my home phone during the long weekend, and they were all from Sega people asking me, "How do you clear this stage?" This one guy said, "Huh...? You mean you can repair the tanks?" and I was like, "You mean to tell me you got that far without repairing your tanks?" (lol) But yeah, I think it's great that it gives players a shared topic of interest, and allows them to boast about their accomplishments.

ONCE YOU CLEAR A DIFFICULT MAP WITH POTENTIAL, DON'T YOU TEND TO FEEL LIKE YOU CAN'T CLEAR IT ON YOUR SECOND GO?

NONAKA: That's why everyone has their personal ace.

TANAKA: I personally love ambushing with my shocktrooper. You don't burn CP with an intercept attack!

NONAKA: For me, it's gotta be the support troop. They have a decent movement radius, they're equipped with two grenades, they can repair tanks, and they can disarm mines! They're all-powerful! I'll always take a support troop over a scout, any day. But of course, that's all personal preference.

THE "FLAWS" THAT EACH CHARACTER HAS JUST BALANCES OUT THEIR POTENTIAL, RIGHT?

NONAKA: I pray it doesn't happen, but when you get "Humanitarian" at a really important juncture, it just makes you want scream at them. (lol)

TANAKA: That was something we did struggle with as creators, but in the end we decided to put it in.

NONAKA: If you think about "Valkyria Chronicles" as a regular simulation game, you tend to calculate your CP usage very carefully. Since each character has their own inexplicable moments right in the middle of battle every now and then, I think that really puts "Valkyria Chronicles" in a class of its own as far as simulation games are concerned.

I DON'T KNOW WHY, BUT IT SEEMS LIKE MY EDY IS CONSTANTLY "PANICKING."

NONAKA: That's probably just because you tend to remember all the bad stuff. (lol)

TANAKA: Things like that are what make the characters unique. In some ways, those negative traits may make a character more endearing to the player.

NONAKA: In some ways, I think that could be considered "foul play" on our part if you consider "Valkyria Chronicles" as strictly a simulation game. But keep in mind that we've always said the focus of the game was the characters, so I say we're safe.

TANAKA: That's why we chose to make the characters truly special

CONCERNS AFTER THE FACT, AND...

rather than keeping "Valkyria Chronicles" a totally logical experience like most simulation games.

NONAKA: Once we got to the point where we could actually see the finished product, the biggest problem we ran into was that it was really difficult to convey the true nature of the game through the various advertising and publicity outlets.

TANAKA: With a whole new system in place, it was hard to express that through something as simple as a screenshot in a gaming magazine. I honestly think most people didn't "get it" unless they got to try the playable demo at a game show or something. They probably didn't think those CANVAS images they saw could actually move. (lol)

NONAKA: We even debated about how best to show the game to the users for the first time at the game shows. At first, we talked about making the playable demo really easy so that anyone could clear it, but we were afraid that they wouldn't get to enjoy the whole experience of "running through a battlefield with bullets flying everywhere in order to defeat an enemy," which was such an important aspect of "Valkyria Chronicles". We had to consider the possibility that having enemies that died with one hit, or offering something that could be finished in less than five minutes may not help to give the users a true understanding of the game.

TANAKA: The worst case scenario for us would be if they played it a bit, then threw the controller down and walked away because they couldn't figure it out. So we decided to run a bunch of videos for the people to watch while they waited in line so that they could learn a bit about how the game flows before they actually tried it. We wanted to give each person enough time to have a fair chance at clearing the demo, so our turnaround rate was terrible... but the people who did actually get a chance to play it had a lot of fun with it.

NONAKA: I think our new system was a good challenge for us. Yes, it made it harder for us to explain the game to people, but in the end it was the perfect system for the game content, and the players seemed to appreciate that. Still, the promotion phase after the game shows was so hectic... we had to keep cranking out new videos. They weren't "how-to-play" videos, but we did try to put some new game footage up on the PS Store every time a magazine published an article about "Valkyria Chronicles". We didn't realize it at the time, but our videos were getting increasingly longer, and some of the latter ones were about 20 minutes long! The sales department used to scold us saying, "No one's going to watch a video that's

more than two minutes long!" ... But did it anyway. All told, there are more than 20 promotional videos out there for "Valkyria Chronicles" (*33).

KANAZAWA: You can't see the graphics for what they are in magazines... You can't really get a grasp of the new system unless you try it... This game really was a troublemaker in many ways.

NONAKA: Every time I spoke with Chief Producer Nishino (*34), I always found myself saying, "I still can't believe the company actually approved this project!" (lol). It didn't incorporate a single "fad" of the time.

TABAYASHI: I say this with the utmost love for the game, but tank games are a niche within a niche market. But we created it because we sincerely believed that there had to be people out there besides us that love tank games as much as we do.

NONAKA: Of the players who would eventually play "Valkyria Chronicles", some would seek the drama, while some would admire the tanks, and still others would love the characters. If nothing else, we were confident that there were lots of people out there who would want to play our game for their own unique reasons.

TANAKA: Even if it's not the most mainstream content, as long as it's entertaining it will breed interest.

NONAKA: If you don't mind a soccer analogy, I always considered this game a pass that was made to an open area with no teammates nearby. But we passed the ball there anyway because we believed in our hearts that someone would run in there and receive the ball. In that respect, those of you who bought the game and those of you who went so far as to buy this book are the people who came running across the field to make our pass count. As far as I'm concerned, we are all teammates.

TABAYASHI: I'm often told that the game you want to make and the game you're allowed to make are two different things. I think we were very fortunate to have had this opportunity to make "Valkyria Chronicles" the way we wanted, into what we wanted. Everyone on the development team poured themselves into the creation of this game, and it was very hard at times. Not to mention we challenged ourselves with new things at every turn. But in the end it was all worthwhile, and I think what we did really adheres to Sega's corporate motto of "Creating is Living".

TANAKA: Having finished the game and receiving such warm praise, I am truly grateful to have had the opportunity to work on this project. Looking back on it all now, I realize that there was still tons we could have done and even more that we wanted to do, but we will carry those on into the future, and learn from the experience in order to bring the players new titles to enjoy.

NONAKA: After everything that we've been through together with "Valkyria Chronicles", I'm sure we're not the only ones who don't want it to end here... We definitely intend to continue surprising you in every way that we can, so I hope we can count on your support in the future!



I still can't believe the company actually approved this project! (lol)
(Nonaka)

*33 All told, there are more than 20 promotional videos out there for "Valkyria Chronicles". A few of these videos can still be viewed on the PS3's official website and "PlayStation®Store" website.

*34 Chief Producer Nishino Akira. Nishino made countless appearances for various interviews and events before the official release of "Valkyria Chronicles". He is best known as the Chief Planner, Director, and Producer for "Sakura Wars 2", "Sakura Wars 3", "Sakura Wars 4", "Sakura Wars V", and "Hanagumi Taisen Columns".

The theme was "Military" The result was "Human Drama"

INTERVIEW WITH COMPOSER HITOSHI SAKIMOTO

Hitoshi Sakimoto was the mind behind the music that infused the tale of Welkin and his friends with raw emotion. We sat down with Sakimoto to ask about his composing style, and we also included his personal thoughts on each piece as liner notes on the following pages.



"Valkyria Chronicles" Original Soundtrack

Item Number: SVWC-7550-1
Two disc set / 54 tracks
Disc 1: 76 minutes (28 tracks)
Disc 2: approximately 73 minutes (26 tracks)
Release Date: May 21, 2008
Price: 3,045 yen (tax included)
Publisher: Aniplex
Distributor: Sony Music Distribution



Hitoshi Sakimoto

崎元仁 Profile

Sakimoto was born in Tokyo, in 1969. When he was still a student, he did the musical score for an independently published game called "Revolver," and that was how he got started on the path of a video game composer. He worked as a freelancer for approximately eight years before joining Square Sounds for two and a half years. In 2002, he founded Basiscape Co. Ltd and took on the responsibilities of president. Between juggling his work as a president of a company and a professional composer, Sakimoto also works as a highly motivated mentor for aspiring artists.

Sakimoto is open to any genre, and has worked on over 130 games to date. He secured his position as a prominent leader in the field of orchestral game compositions through his work with "Legendary Ogre Battle" (1993) and "Final Fantasy Tactics" (1997). The distinctly dignified sound and epic scale of his pieces have not only garnered domestic acclaim, but has also earned him overwhelming support from fans overseas. Currently, he has expanded his repertoire beyond video games to include anime, commercials, collaborations with other artists, etc.

WE WERE TOLD THAT THE DEVELOPMENT TEAM SPECIFICALLY REQUESTED TO HAVE YOU ON BOARD AS THEIR COMPOSER. WHAT WAS IT LIKE TO WORK ON "VALKYRIA CHRONICLES"?

SAKIMOTO: The thing that left the biggest impression on me about "Valkyria Chronicles" was probably the vast amount and variety of reference materials they had. I was involved from the pre-production phase, and I was asked to compose the main theme at that point. I first created the melody, then derived a few variations from that melody for them to listen to, in order to see if the sound would fit with the atmosphere of the game. All of the pieces that I composed at that stage were eventually used in the actual game. After pre-production, the game development officially got underway, and I started receiving order lists and updated reference materials. I also attended a few meetings to get a better understanding on the concept, but other than that I spent all of my time composing. As I completed pieces, I submitted them to the development team to get their feedback. Some were approved right away, while others needed to be modified, but they would always provide solid feedback about what they wanted me to do differently. This process was repeated countless times as the music for "Valkyria Chronicles" slowly came together. **YOU WERE FIRST CONTACTED IN 2003 REGARDING THIS PROJECT, IS THAT RIGHT? WHEN DID YOU ACTUALLY START WORKING ON "VALKYRIA CHRONICLES"?**

SAKIMOTO: I started "real work" about a year before the game was released, so I think it was somewhere in 2007... But I was involved with pre-production as well, and that was another year before that, in the spring of 2006.

AS FAR AS THE CREATION PROCESS IS CONCERNED, DO YOU FEEL YOU WERE INVOLVED FROM AN EARLY STAGE OF GAME DEVELOPMENT?

SAKIMOTO: I was part of the pre-production, so yes... I think it would be fair to say that.

WHAT WERE YOUR INITIAL THOUGHTS WHEN YOU WERE OFFERED THIS OPPORTUNITY?

SAKIMOTO: Whenever I met with Nonaka, he would always tell me about the game system and the dramatic features. Our early meetings mainly revolved around the drama, the characters involved in the drama, and little anecdotes related to those characters. As a result, I had a pretty good grasp of who the characters were before I even got started on the work side of things. To be honest, though, I never would have expected the game to turn out the way it did. The one thing I noticed right away about "Valkyria Chronicles" is that all of the funny or interesting episodes that Nonaka described to me were actually

included in the final game. Most games start from a core plot which is fleshed out as development progresses, but more often than not, the little tangent episodes that are randomly produced during development end up getting cut from the final game. That's why I was genuinely surprised to see every single thing Nonaka mentioned to me in the actual game. When Nonaka was telling me things like, "Oh, and then there's the swimsuit..." and "Yeah, watermelons! On the tank!" I didn't really understand how any of that was pertinent to the game's story, but it was all there and it all made sense in the end. It's possible that I only remembered the episodes that really tickled me, so it's possible that many of the potential side stories were actually dropped from the game, but it's still amazing to think that the development team had such a strong conviction about what they wanted to accomplish with this game. Nonaka and Tanaka really are wonderful storytellers.

PLEASE TELL US ABOUT SOME OF THE DIFFICULTIES YOU FACED.

SAKIMOTO: The biggest problem I had was probably the fact that I couldn't really understand what the game was going to be like at first. I was told that the characters would be able to run around freely on the battlefield in "Valkyria Chronicles", and that it was "like an FPS, but actually an SRPG." It wasn't until I actually saw it on the screen that I was able to say, "Ooh, I get it... It's exactly the way you described it." (lol) But I suppose that's pretty normal if you've never experienced a certain type of game before. I really think this is the way all games should be developed. I can still scarcely believe that they got that beautiful art to move the way it does. I wholeheartedly believe that this is one of those games that are "easy to talk about, but insanely difficult to actually make." To be honest, I did not expect the combat in the game to be this smooth.

WHAT WAS THE MAIN THEME OF THE MUSIC FOR "VALKYRIA CHRONICLES"?

SAKIMOTO: Since the main backdrop for the game is a war, all of the pieces have a certain "militaristic" undertone to them. I suppose you could say brass instruments and taikos are best suited for producing that kind of feel. That's the sort of thing I kept in my mind as I worked on these pieces, something like those military marching tunes. Still, the meat of "Valkyria Chronicles" actually exists outside of battle, so having to prepare pieces that weren't for battle yet still had that hint of militaristic flavor was quite challenging.

IS THERE A SPECIFIC INSTRUMENT YOU FOCUSED ON FOR "VALKYRIA CHRONICLES"?

SAKIMOTO: I used a lot of taiko drums. It might be difficult to tell just by listening to the tracks, but I did use a wide

variety of taikos in very specific ways in order to achieve the sound I was aiming for. Things like the snare drum are often used in one position, but I deliberately had two (one on each side) for a "marching band" feel. I suppose I can only hope that these little details actually do make a difference in the final piece. Aside from the actual instruments, I suppose another focus came in the form of Nonaka constantly telling me, "This is a love story."

NOT A WAR GAME?

SAKIMOTO: Well, there is a war going on in the background, so the game will naturally be centered around the battle scenes, but Nonaka always said, "What I really want to express through this game is the human drama. It's a love story that just so happens to be taking place during a war." This meant that my main focus with the music was to express this human drama. The main theme, for example, sounds very strong and militaristic when performed by an orchestra, but it instantly transforms into Welkin and Alicia's love song when performed by a piano. Alicia and Welkin's story may not be depicted in great detail within the game itself, but there is no question that the story is built around them. That's something I always kept at the forefront of my mind while composing the music. Games like these usually offer many hours of gameplay, so it is only natural that it would have many tracks to support it. For this reason, there are two very important questions that I ask myself when composing music for a game that mainly revolves around the story: "What is it this story is trying to portray?" and if there is an end goal, "How do I get the listener to where they need to be?" The pieces basically become guides that gently get you from point A to point B. This is something that is true for most projects. I think it is very important to figure out the appropriate atmosphere of sound, and the route I intend to follow to reach the goal. I have to consider when to raise the excitement levels, when to lower it, and when to find a happy medium. I constantly have to think ahead to maintain control while I work. Through each piece, I am carefully building up to the finale.

LIKE MOVING YOUR PIECES AROUND IN A STRATEGIC GAME OF CHESS?

SAKIMOTO: Yes, something like that. Music's strength lies in the fact that it is capable of controlling people's emotions. It does take some time to achieve the desired effect, however, so it is not able to create drama as quickly as words. Still, I think that's part of what makes music so universal. Over the course of a single track, the music can create new memories inside of you, or even bring a forgotten memory to the surface. That's what I believe, anyway.

"Valkyria Chronicles" Original Soundtrack Liner Notes

Sakimoto had been a part of the development process since pre-production, playing an instrumental role in the making of the game's music. Here, he gives us his own takes on the music he composed for "Valkyria Chronicles".

*Track one of disc one, "No matter how far... (Game Opening version)" and track 25 of disc two, "No matter how far... (Game Ending version)" were not composed by Sakimoto, and have been omitted from this list.

DISC 1

* 02 MAIN THEME

This is the theme song I composed during pre-production. Main themes really only have a general form and melody line, so this is the battlefield version of that. I composed three pieces based on the movie I was given. For this one I was like, "Well... if it's a war piece, it's gotta have the sound of kodaikos." The piece that was used in the final release was not very different from how it was in pre-production. As a side note, this piece was performed by the Australian orchestra known as "Eminence." They perform a lot of my pieces, including those that I compose for animes.



* 03 BEAUTIFUL GALLIA

Personally, I like music like this. It's quite simple yet so beautiful, and really soothes me even though I'm the one composing it.

* 04 DESPERATE BATTLE

This is one of the three initial pieces I mentioned before. I composed this based on the request for "a piece we can use in battle scenes." I recorded this piece using a synthesizer, but I'd love to get to hear it performed live some day.

* 05 THE CITY OF RANDGRIZ

This is the piece that plays on the training screen. I believe the instructions I received for this piece was, "A city song!" For all of the pieces I did for "Valkyria Chronicles" (including this one), I was very careful not to lose the underlying militaristic sound. I also tried to draw out old European sounds from the time around the old industrial revolution.



* 06 DAILY TRAINING

This piece was composed based on the specific request for a "training tune." It's actually a partner piece to "Squad 7". The horn is the link.

* 07 FIGHTING IN THE STREETS

This is one of my favorite pieces, but it sadly was not used very much in the game. The reason for that is pretty simple, being that there wasn't many street fights in the game, (lol)

* 08 HOPE FOR TOMORROW

Though it is not a main theme, but it is one of the pieces I composed during pre-production. I had an image of Bruhl in my mind while I was writing it. I was told Bruhl

was "a small farming town, the kind that has windmills." After seeing the actual art for the town, I was glad to see that the image I had in my mind wasn't too far off. As for the melody, I was asked for something that would contrast with the battle music well, and I also tried to express the nature surrounding Bruhl.



* 09 A DAY IN THE LIFE OF SQUAD 7

This piece is used a lot during cutscenes. I was asked for a piece that would tell the players, "We're Squad 7. We can be pretty dumb at times, but we always do our best!"



* 10 FIELDS OF BATTLE

I believe this is the piece they use for the battles that take place on grassy fields. It is battle music to be sure, but it also evokes a sense of nature. Personally, when I think of nature, I think of Windham Hill. Nature is not something humans can reason with for their own convenience. In order to express nature in music, I don't allow chords to resolve themselves. There aren't too many chords that actually have a calming effect on humans, but by heading in the right direction with the sound, it is possible to make the listener quite comfortable. Instead, I purposefully cut the chord short in order to emphasize the harshness of nature.

* 11 OUR BUNKS

This is the piece that is played in the barracks of Squad 7. I included a lot of trumpet to really bring out the "soldier" feel. There aren't too many pieces in this game that don't have obviously militaristic overtones, so I naturally used a lot of trumpet and kodaiko in many of them. When composing music for games, I receive a list of situations where the piece will be used, but the music I compose is more often than not used in completely different situations. With "Valkyria Chronicles", they actually used each piece for the exact purpose indicated on the list.

* 12 TACTICAL ORDERS

I made "tactical" pieces, and this is the more relaxed of the two. The main theme is used in this one as well.

* 13 URGENT ORDERS

The instructions for this piece were, "a scene where they open up the map and are given their orders." It turned out exactly the way I had imagined it.



* 14 STRUGGLING

This is the music for tough battles. There are many pieces like this for "Valkyria Chronicles", but this one is particularly rare in that the carriage of the notes has a



distinctly Irish flavor to it. The instruments that were used aren't even remotely Irish, though.

* 15 REWARDED

Victory music. The instructions stated, "like a long fanfare," which was specific enough for me. The swell is in a loop, so there aren't many notes, but I wanted to stir up some deep emotions with this one.

* 16 EUROPA AT WAR

The request read, "a piece with the main theme, for scenes where the history/tactical situation is explained." The usage was so clear that I had no problems figuring out where I wanted to take this piece.

* 17 THE GALLIAN FORCES

Though I've composed a few themes for this game, this was the "Gallian Military Theme." This may be the only theme that did not have any other pieces derived from it. Since the Empire seemed to have the more luxurious military, with their plentiful funds and advanced technology, I wanted to give the impression that the Gallian forces were more "homegrown."

* 18 WARFARE

This is the piece used in battle. They asked for something that felt like the characters were "fighting a regular fight," so that's what I gave them. The piece does not give off the feeling of an intense struggle, but at the same time it's definitely not a picnic in the park. It is a piece that walks a thin line, it leans in both directions without falling into either.

* 19 TEARFUL FAREWELL

This piece was derived from the main theme. The request was for "a really really sad song!" I didn't use any happy sounding chords for the core set, I quite like this piece.





20 THE IMPERIAL FORCES

I wanted to make it clear that these were the bad guys. The secret to a bad guy song is to use low sounds. (lol) This piece was not derived from any theme. I'm sure they played this in the background when a group of people draped in black were gathered around a table or something. When I saw one of the scenes from the game that used this piece, I thought to myself, "Those must be the bad guys." (lol)



21 ANCIENT RECORDS

The instructions for this piece stated, "something that's like an old story, where you can't really tell if it's real history or just a legend." I used orchestra instruments for this piece, and I was able to produce a very unique atmosphere by getting the wind instruments to play an unusual scale. Instruments had a lot of structural limitations in the old days, and I think that's what makes the music from back then so unique.



22 MAXIMILIAN

I recall being pretty shocked when I saw Maximilian for the first time. The description of Maximilian's character that I had received said he was "the perfect man, like a western sculpture." I have to admit he does fit the description, but I had a totally different idea of what he would look like. To me, Maximilian looks more like a "nice handsome guy," whereas I pictured him with a much more severe face. (lol)

23 CLOSE COMBAT

This piece isn't actually used in the game. It was only for the promotional movie of Selvaria's downloadable content. It's such a shame, as this is one of my personal favorites... but I suppose that's the way it goes. (lol)

24 SIGNS OF THE VALKYRIA

This is Selvaria's theme. Before this one, I composed the piece for when Selvaria is running amok as a Valkyrian, and this is an arranged version of that piece. This piece embodies the sound of a person who carries the burden of a tragic past and an even more tragic love. I used bagpipes for this piece, but this is actually a scale that cannot usually be performed by bagpipes.



25 RESISTANCE

I composed this piece fairly early on. The request was for "something that sounds like the bad guys are advancing." In the game, this piece plays when the enemy CPU is thinking about what it wants to do. It indicates a bad situation.

26 A VALKYRIA AWAKENED

This is the original Selvaria's theme that I mentioned before. They asked for "the sound of divinity," and this is what I came up with. I don't often work with the traditional notes of classical music, but in order to evoke an atmosphere of mythic proportions, I deliberately chose to use such sounds in this piece. Since this piece was for a Valkyrian, I also included a female chorus. The music was recorded live, but the chorus was done through a synthesizer. As a side note, the chorus may sound like actual words, but I really just connected a bunch of vowels together, so there's no actual meaning or lyrics, and it's basically just saying "AUOU" over and over again. (lol)



27 THE IMPOSSIBLE FIGHT

This piece was made for one of the battle scenes in the latter half of the game. It was for a big strong enemy, and that is why I used a lot of chords in it.

28 DEFEAT

This is the "game over" music. It is a sorrowful version of the main theme.

DISC2

01 EMPTY LONELINESS

This is one of the three main themes I mentioned earlier. It's a powerful piece that is best used in scenes that really tug on your heart strings. Since the main theme is a piano piece, this piece follows a similar structure.



02 MAIN TITLE THEME

I was asked for an "epic sound" for the main theme. This piece was also recorded live.

03 GALLIAN CHRONICLES

I was told this piece would be used for the "book part of the game," so I tried to imagine the kind of music I associate with documentaries. I was told it would be played repeatedly, so I used the main theme for this piece also.



04 A MOMENTARY RESPITE

This piece sounds very different from all the others, as the instructions requested a piece for "the vacation scene." I imagined the members of Squad 7 playing and having fun in their swimsuits, and used modern chords and instruments to move this piece along. It's the kind of music you'd expect to hear in love stories.



05 THE DARCSSENS

This is the Darcsen theme. I was told the Darcsens had been unjustly persecuted for many generations, so I composed a piece that would be reminiscent of Israel. I used a technique in the latter half of the piece that is often heard in traditional music.



06 SQUAD 7

This is the partner piece to "Daily Training," so the melody played by the horn is exactly the same. It may be difficult to connect the two, since the tempo is so different.



07 FIERCE BATTLE

I received this request much later than the rest. I had already completed many of the battle pieces, and was asked for another that "is lighter and almost guarantees victory." I thought it might be a little strange, as I had intentionally made the other pieces rather grim, but I realized that it fit in perfectly once I heard it in the actual game.

08 THE ROYAL RANDGRIZ HOUSEHOLD

I used Baroque style chords in this one with the cembalo to bring out an air of royal severity. When I listened to



the piece, however, it sounded a bit boring, so I tweaked the chords a bit and threw in some ethnic sounding wind instruments.



• 09 SNEAKING SUSPICION

This piece was supposed to evoke anxiety and a sense of concern, so I completely avoided any pleasant sounds. It may sound a bit bland compared to the other pieces, but I personally like this kind of music.



• 10 DECISIVE BATTLE

This piece is for a pretty hardcore battle, so I went with a scale that many Hollywood composers love. The monstrous beginning is the key feature of this piece.

• 11 MEMORIES OF THAT DAY

This is another piece that I did during the pre-production phase. It is derived from the main theme, but it is a very soothing piece.

• 12 BEYOND THE CONFLICT

It is quite difficult to compose music for scenes like the one where Isara and Rosie are arguing, which is exactly what this piece was for. I couldn't figure out what kind of music would best suit this kind of situation, so I watched a few movies and dramas to see what kind of music they used in such scenes. As it turns out, there is no music playing in scenes like that... So I used some feminine sounds and gave it a very gritty feel. I was pretty worried when I submitted this piece, but they approved it right away, which was a huge relief for me.

• 13 DECLARING WAR

This is a piece I composed for the enemies during pre-production. Considering the early stage at which I was creating this piece, I didn't really have a proper grasp of

what the enemy would be like, so I just imagined being completely overwhelmed by a merciless enemy while working on this one.

• 14 ANTAGONISM

Yet another one of those difficult scenes to compose for is the confrontation scene between Welkin and Faldio. This may have nothing to do with the actual music, but I'd like to take this opportunity to share a funny story with you. When I received the order for this piece, the instructions stated, "He's really, really angry but the situation is such that he cannot simply beat the other guy up." So when I actually saw the scene being played out in the game, and I saw Welkin pull back his fist at the peak of his rage, I was like, "Wow, Welkin must be a really level-headed, mature guy to be able to keep himself from punching this guy!" Needless to say, I was totally taken aback when Welkin went ahead and punched Faldio right in front of me. I guess what they meant by the description was that it wouldn't turn into a chaotic brawl. (lol)



• 15 THE TYRANT

I composed this piece while trying to imagine a massive battleship. For music like this, it's best to keep it simple and avoid using too many chords.

• 16 QUIET CONVERSATION

This is the music that plays when the mysterious gentleman makes his appearance. It's also used for a few other events. I have to say, it's fun using the kind of chord work you hear in this piece.

• 17 THE LAND-BASED BATTLESHIP MARMOTA

I believe this piece was only used for movies and cutscenes. They use a different piece for the actual battle. This is another piece where I limited the number of chords that I stacked, and also avoided using higher notes to really lay out a deep, heavy sound.

• 18 A LOOMING THREAT

This is the last of the battle pieces. I like going all out with the music in the first half, then going all "normal" in the latter half, the way I did with this piece.

• 19 AMBITION'S END

I composed this piece to be a very specific length. It is the music that plays in the scene with Faldio and Maximilian, and I composed most of it while watching the movie sequence. Since this scene did not have any jarring cuts, I didn't need to fit the sounds to any cuts and instead I was able to work entirely around the time limitations.

• 20 WE, SQUAD 7

When it came time to compose this piece, I found I had used up all of my battle music ideas, so I have to admit I struggled quite a bit...

• 21 THE FINAL BATTLE

This is another piece that was recorded from a live orchestra performance. Most of the live performance pieces were ones that I composed early on in development.

• 22 DENOUEMENT

This is the music that plays during the final cutscene. This is another piece where my only consideration was the length, and composing music that is so full of hope really puts me in a good mood. Since it was created for a specific cutscene, when the length of the cutscene was altered, I had to alter the length of the piece as well. I did this by changing little things like the tempo, or by adding an eighth note to a bar, etc. This may sound like an entirely unnatural way of composing music, but it actually does not cause as many issues as you might think.



• 23 ETERNAL LEGACY ("A LOVE PASSED ON" in English)

This is the full version of the song that Rosie sings. Toyoguchi, the amazing voice actress who played Rosie in the game lends her beautiful voice to this piece. When Toyoguchi came into the studio to record the song, she was so moved by the song that she cried after she finished singing it. As one of the game's creators and as a composer, I was very touched by her tears. A short version of this song is used in the actual game.



• 24 THE LEGACY

This is the instrumental version of "Eternal Legacy". I asked the sound direction, Taihei Satou, to arrange and perform the piano part. Satou is a jazz piano player, so he is really good with condensed chord work. The violin and cello parts were performed by Yura and Mina of Eminence, and I think they did a fantastic job. As a bit of trivia, there actually was a trumpet version of this song as well, but it wasn't used due to the fact that it did not sound right for the situation.

• 26 ETERNAL LEGACY (PIANO SOLO)

This is another arrangement and performance by Satou. This piece was initially slated to be used in a sequel scene, but it was decided that the above version would work better with the art. Despite the fact that it was dropped from the game, this arrangement and performance is just so beautiful that I simply had to put it on the soundtrack so that everyone would get a chance to hear it. I added it as a last decorative touch to complete the soundtrack. A round of applause for Taihei Satou, please.